

The Gramophone

Edited by COMPTON MACKENZIE

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(Baritone), Orch. Acc.

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Forgive and Forget (*Ewart-Stanelli*), Billy
Desmond (Baritone), Orch. Acc.

G 15530 { Any way the Wind Blows (*Jas. F. Hanley*),
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Willie Rouse (“Wireless Willie”)
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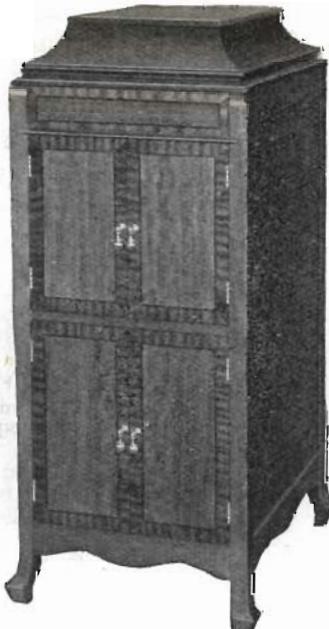
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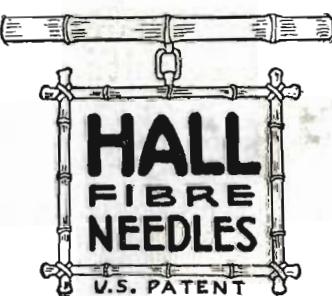
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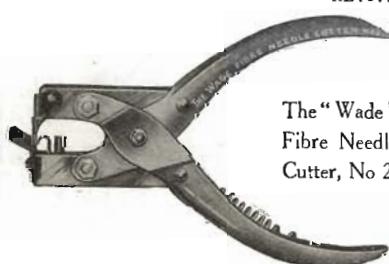
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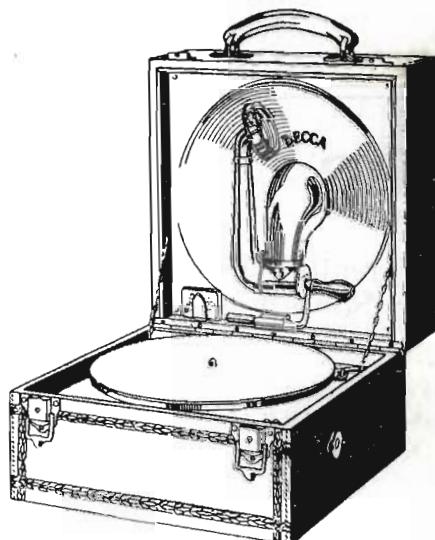
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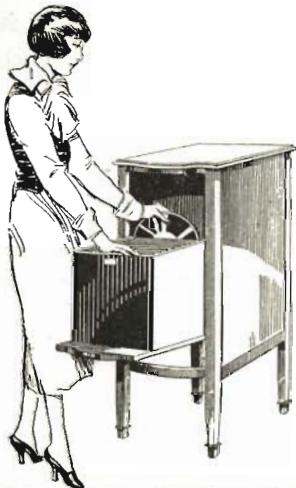
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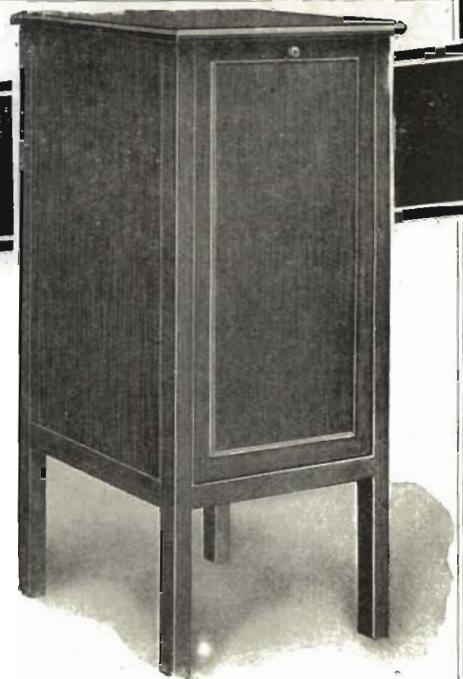
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Edited by

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REVIEW OF THE THIRD QUARTER OF 1924

By THE EDITOR

THIS has been a wonderful quarter. Out of the six symphonies voted for in our competition we have had three, which with the *Choral* leaves only Mozart's *C major* and Beethoven's *Pastoral*, though we did get the first movement of this from the Parlophone Company. On the whole, and considering that they are about equally difficult to record, I think that the Columbia recording of the César Franck *Symphony in D* (four discs and album, 30s.) must be given a little higher praise than the H.M.V. recording of the Brahms *Symphony in D* (four discs without album, 26s.). There are, it is true, one or two nasty rattles, which will, I fancy, be rather disconcerting with some sound-boxes, but the whole result is good, and on my Balmain instrument, with No. 2 sound-box, really superb. It is pleasant to find myself in complete accord with the large majority of our readers in my almost adoring enjoyment of this work. I have never heard it conducted by anybody except Sir Henry Wood, so that I am not qualified to criticise his interpretation. I have heard it criticised severely by people who ought to know, but that is not to say that they *do* know. Twenty years ago Brahms was still considered very rich and rare food. Since then he has increased

yearly in general popularity, and as a lamentable but inevitable result the musical snobs had begun to decry him. But, thank God, he belongs to us all now, and we need no longer approach his melodies as if we were coming within range of a tiger's claws. It is not to be expected that in the present state of recording a Brahms symphony is going to be as successful on the gramophone as one of Tchaikovsky's, and no doubt it was the thickness of the orchestration that prevented our having a Brahms symphony before. I hope this issue will be well enough supported to justify the recorders in giving us the other symphonies. By the way, a word of congratulation to H.M.V. for instituting a much-needed reform by marking in clear numbers the order in which to play the eight sides. I hope this is only the first of several much-needed reforms in labelling.

The Mozart *E flat Symphony* (three discs, 22s.), conducted by Weingartner, is a good effort by Columbia, though for my part I should prefer the Mozart symphonies to be recorded with a much smaller orchestra. I like the *E flat major* better than the *G minor*, though I fancy the latter is the more popular. In fact, it was the second first choice in

our competition. Well, we have the first half of it from the Vocalion Company, and no doubt by the time these words are in print we shall have the remaining two discs. The Parlophone Company, with its marvellous four-and-sixpenny records of the best music now have a rival in the Vocalion Company. I hope that our readers will give this new venture a good start by investing in the *G minor*, the first great work to be recorded at the new price. The scratch is still insistent, but not more insistent than on some of the records of another company. Otherwise the recording is excellent.

The Parlophone Company has been generous with orchestral records during this quarter. I can't say that I thought Mendelssohn's *Violin Concerto in E minor* (four discs, 18s.) a success. Most of it is played by Eddy Brown, but the *Andante* is played by Edith Lorand and cannot be fitted in to its proper place. I did not think the recording good. However, there it is with all its delicious melodies. Much better is a complete version of the *Tannhäuser Overture* on two discs, and well worth your attention at nine shillings. There is also a complete *Invitation to the Waltz*, conducted by Dr. Weissmann on one disc, which is certainly the best performance of this I have heard. How romantically the violoncello pleads for the hand of the violin! The saxophone would not take so long about it nowadays. We have had plenty of Wagner from the Parlophone, and really at four-and-sixpence a record the public has cause to be grateful for the price. The same company has given us Liszt's Symphonic Poem, *Les Préludes*, on five sides, which will give general pleasure, I fancy. The sixth side has one of the dullest marches I have ever heard.

The Wireless Orchestra gave us Grieg's *Lyric Suite* on two 4s. 6d. Columbia discs and the *Rosamunde Overture* on a black H.M.V. I was impressed by both performances. H.M.V. gave us Liszt's *Concerto in E* with de Greef (three discs, 19s. 6d.). We already have this on Velvet Face; but, though the recording here is much better, I don't feel particularly grateful for the second version. What about the Schumann Concerto? Or the third and fourth Beethoven? Or a Mozart? Or a Brahms?

One of the most delightful orchestral records I have heard is one from Columbia with the *London-derry Air*, arranged for strings by Hamilton Harty, on one side, and that very attractive prelude to Moussorgsky's opera, *Khovanchchina*. What a name to remember! This should be specially noted. So, too, should a fine record of the *1812 Overture* from Brunswick. Also two excellent 10-in. discs at 3s., *My Native Heath* (Col. 3464, 3465).

This quarter of 1924, so exceptionally strong in orchestral records, has been weak in chamber music, with the exception of two classic recordings from H.M.V. The first of these, the great *Chaconne* of Bach (two discs, 13s.), magnificently played on the

violin by Isolde Menges without accompaniment, goes straight into the best dozen records, not merely of this quarter, but of all quarters. Not content with this triumph, Miss Menges gets into that dozen again, this time in the company of Mr. William Primrose, in a lovely record of Purcell's *Golden Sonata* for two violins. I am tempted to call the *Golden Sonata* one of the chief glories of English music. I wish that Shakespeare could have heard it. It was worthy of his ears. I cannot say more. You will find in it five melodies of such exquisite gaiety and tenderness as you will not find on any other single disc, though you should search the world to find them.

The Lener Quartet gave us two movements from Haydn's *Hornpipe Quartet* on one disc and on another the *Adagio* from Schumann's *Quartet in A* with the *Scherzo* from Mendelssohn's *Quartet in E minor*. Only the last movement is new to the gramophone. The Eweler Quartet gave us on a Parlophone two charming movements from Haydn's *G major Quartet* (Op. 19) and *C major* (Op. 20). These are both fresh. The same combination gave us a complete *Andante Cantabile* of Tchaikovsky. I shall soon have an album entirely devoted to versions of this movement. On a Columbia disc Murdoch, Catterall, and Squire gave us the *Scherzo* of Schubert's *Trio in B flat* and, more welcome because it is not a repetition, the *Scherzo* from Arensky's popular *Trio in D minor*. All these snippets are delightfully played and recorded, but we are getting so spoiled nowadays that I do not think I was wrong in describing these last three months as weak in chamber music when we have not had one complete work except the Bach *Chaconne* (which is really a violin solo) and the *Golden Sonata*. After the two last mentioned works I cannot find anything among the violin records to seduce you into extravagance, though I might call your attention to some excellent Aco recordings at half-a-crown.

Now for the piano. The outstanding issue was by H.M.V. of Schumann's *Carnaval* played by Cortot on three discs (25s. 6d.). Alas, what a dreadful disappointment to me! I have waited so long for *Carnaval* on the gramophone. I know it so well—better far than any other pianoforte music. It is bound up in my heart with my first success as a writer. And Cortot for me has nearly murdered it. Why, oh, why was he chosen to play it? Such thumping! Such prose! Such harsh brilliance! It is like driving a Rolls-Royce at full speed through an ancient moonlit town. It is wrong from the first note to the last. Of course, it is well played, if mechanical agility is good playing; but if I have ever been tempted to take a hammer and break up three discs I have been tempted to smash these. Whatever the Germans did to Rheims Cathedral during the war, Cortot has had his revenge on Germany. Do not let this expression of a purely personal disappointment keep you from buying

Carnaval if you want it. What to me has been a desecration may be to you a keen intellectual pleasure. It is a relief to turn from the Cortot discs to the splendid Backhaus record of Chopin's *Polonaise* and *Waltz in A*. I am rapidly coming to believe that the best pianists like the best singers record best. I believe that the gramophone, in spite of all its comparative failure with the piano, does find out the pianist who never lets you forget that he is playing. I omitted another splendid piano record in my last quarterly review. This is Hofmann's playing of *My joys* and the Rachmaninoff *Prelude in G minor* (Brunswick 50045). I have heard few as good as this.

I have already spoken in these pages of Jeritza's lovely singing of *Divinités du Styx*. Now it is re-issued by H.M.V. with (of all songs) Ponchielli's *Suicidio* on the other side, to which I have also referred, but not when sung by Jeritza. If I admired her before, I admire her much more profoundly now, because she thrills me even in *Suicidio*. A marvellous voice!

The next soprano record to which I want to give special prominence is that of Elsie Suddaby singing two exquisite airs of Purcell. This is an H.M.V. black 10in. I have never heard *When I am laid in earth* sung so rightly before. I hope that this record will be the first of a long series. Another black 10in. from H.M.V. which must not be missed is Carmen Hill's record of *Phillis was a faire maide* and *The Lover's curse*. Scarcely any singer has a diction like Carmen Hill's.

The Columbia record of Elvira de Hidalgo is a good one. Hidalgo has a diamonded voice of the Tetrazzini type. One or two correspondents have written to reproach me for not admiring Tetrazzini enough. I do admire her, but for the highest pleasure in *coloratura* I remain faithful to Galli-Curci. And I prefer Selma Kurz, whose record from H.M.V. of *Der Vogel im Walde* (with flute obbligato by Amadio) and Handel's *Il Pensieroso* is a really remarkable display of trills. I should put the new Galli-Curci in the third class of her records, though the *Sevillana* from *Don César de Bazan* is jolly enough. Brunswick have given us two records of outstanding merit between which (both 5s. 6d.) I should find it hard to choose. Inasmuch as that of Maria Ivogün is the first we have had of the Hungarian soprano, I shall give it first place. She sings two Schubert songs in German, one of them, *The Post*, new to the gramophone; the other, *Hark, hark, the lark*. Both are perfect. The other record (also 5s. 6d.) by Sigrid Onegin, to me by far the most sympathetic contralto on the gramophone, is one of two lovely airs of Mozart. And I have forgotten a third Brunswick at 5s. 6d., Elizabeth Rethberg singing *Solveig's Song* and Schubert's *Serenade* with violin obbligato by Fradkin. A first class performance. I should be hard put to find six other songs as good

as these at two-and-ninepence apiece. There have been some good Edison soprano records. Claudio Muzio and Frieda Hempel can always be relied upon; but I think I liked best a record of Marie Rappold singing the Bach-Gounod *Ave Maria* with Albert Spalding playing the violin obbligato. For me the best Edison record of the quarter was of José Mojica, the Spanish tenor, in two charming songs. He has the most attractive light tenor voice I have heard for some time, and sings in really good taste.

Of other tenor records I give first place to the two new McCormacks from H.M.V. The 12in. has Schubert's *Du bist die Ruh'* on one side and *Wo find' ich Trost* of Hugo Wolf. I notice that some of the critics are saying that McCormack cannot sing German. I don't agree. I thought he sang the Wolf song magnificently at Queen's Hall. It's essential to have the words of this song in order to appreciate it. The 10in. record has two delicious Italian songs by Donaudy, written in the old manner and sung quite perfectly. By the way, there is another McCormack 10in. record of two popular and tuneful songs—*Marchéta* and *Indiana Moon*—marvellously sung, of course, and who else could get across "Wabash" on the gramophone? Joseph Hislop gave us a couple of airs from *Lucia*, neither, I think, showing him at his best. He also made a disappointing failure in two Scots songs. On the other hand, in the same mid-month Scottish supplement from H.M.V., Kirkby Lunn sings most beautifully on a 12in. record, *Turn ye to me* and *The Land o' the Leal*. In the same set there are some very fine records of the pipes, the best I have heard; some excellent contralto records by Catherine Mentiplay; and some much better records of Alexander MacGregor than I have yet heard.

The Caruso record from H.M.V. does not rank very high, and I do not care for the Chamlee records from Brunswick, nor very much for the Columbia Mullings, but the Vocalion Titterton is excellent. Of basses we have Norman Allin on Columbia in two songs new to the gramophone. His diction, usually good, is faulty, and I am afraid that I must put it down as one of his unsuccessful records. We had from Chaliapine a superb re-recording on a 10in. red H.M.V. of two songs that were originally given on single-sided 12in. discs. Here is a splendid opportunity for anybody who does not yet possess a Chaliapine record.

Finally, we have the début of Nikolai Nadejin with two songs of Tchaikovsky (V.F. 12in., 5s. 6d.). You all know what I think of this splendid baritone. I hope that you will encourage me to suppose that such enthusiasm was justified by endorsing my opinion of a great voice. I would like to add a special word of praise for the piano accompaniment which is exceptionally well recorded.

Now, in my review of the singers, I find that I have left out Heckmann-Bettendorf's exquisite

rendering of two unrecorded Mozart arias from *Figaro* on a Parlophone 12in. This must *not* be missed by you. I have also forgotten in chamber music a charming record of two movements from a flute concerto of Frederick the Great. This is also a Parlophone. Finally, I have not mentioned a first class Vocalion record of Eugene Goossens' *Divertissement* and *Impromptu* for flute, harp, and violin. Excellent recording and delightful music.

H.M.V. have given us three 12in. records of Boito's *Nerone* with the original cast and Columbia two 10in. records with other Italian operatic singers. Of course, I have not heard the whole opera which was produced this May in Milan for the first time, but merely on these records I think I should enjoy it almost as much as I enjoy *Mefistofele*. All our reviewers think the music dull. To me it is profoundly moving. Perhaps it is literary music, and not really musical music. The best thing you can do is to shut yourselves up in audition rooms and hear whether you agree with me or with the staff of THE GRAMOPHONE. I hope anybody who does enjoy these records will write and give me their moral support.

The complete recording of *Madam Butterfly* in English by H.M.V., on 14 records in an album, is a triumph. I was thoroughly prejudiced before I began to play them through—a task of two hours and ten minutes that became a genuine delight. The recording is magnificent. I have never heard an operatic orchestra better handled than this by Eugene Goossens. Rosina Buckman sings enchantingly as Butterfly. Tudor Davies is, of course, always Tudor Davies, and never for one moment Lieut. Pinkerton. I wonder if any opera singer that ever lived was a worse actor. I doubt it. He is best in the great love-duet. The splendid diction of Frederick Ranalow is invaluable for Sharpless. I hope that we shall get some more of these complete renderings in English. And those of my readers who know how much I hate translations in opera will realise that these records must be quite exceptional to make me ask for more.

I have nearly exhausted my stock of superlatives, but I must ask you to imagine a few more for the three records of *Salome* issued by H.M.V. Perhaps as a feat of recording these have touched high-water mark. I began by hating the music, but I was so fascinated by the miraculous reproduction of colour that I played them over and over again, and I ended by thoroughly enjoying it. Ljundberg, the soprano, is great. Peter Dawson, too, is so good that I wish he'd give the British Empire a rest and sing some real music.

I have not yet mentioned the *Dream of Gerontius* issued by Velvet Face in a format that should be a model to all the other companies. Why on earth don't they all print the words like this on the leaves of the album? We have already given a long and

laudatory notice of the musical side of these twelve records with which I am in complete agreement.

I have had to pass over without mention many good records this quarter, and the steady advance of the English recording companies is clearly shown by a comparison with my first quarterly review only eighteen months ago. One record, however, that cannot be passed over is that of the de Reszke Singers of Beethoven's *Adoration* and Mendelssohn's *On Wings of Song*. They make other male quartets sound very poor.

Next month—a seasonable occasion—I hope to bring before your notice a few good humorous records and warn you against a few bad ones.

I may take this opportunity to thank very warmly those of our readers who with a really beautiful faith have joined the National Gramophonic Society without hearing one of its issues. I believe that they will feel themselves rewarded when they hear Beethoven's *Harp Quartet* and Debussy's *Quartet* complete. I have not yet heard the "proof" of the Schönberg Sextet or Schubert's *Trio in E*, which will be the second issue. We are aiming to follow up these with the Franck Quartet and the Mozart Clarinet Quintet. I also want to thank the recording companies, who have helped us in the most generous way, not merely over the work of our society, but in every other direction connected with this paper. I cannot look back to April last year and that first number, written almost every word by myself in various disguises, without feeling proud and happy.

COMPTON MACKENZIE.



Competition

The success of the first competition in helping the recording companies to gauge the taste of the public in the matter of symphonies suggests another useful competition of the same kind; and we offer a prize of Two Pounds' Worth of Records for the winning list (decided by popular vote) of the *Best Six Concertos for complete recording*. This does not, of course, exclude Concertos which have been partially or inadequately recorded. A coupon will be found on page xxxiii, and competitors are asked to comply with the following instruction: Write the list of six Concertos in order of preference enclose it with the coupon and your address, mark the envelope "Competitions," and post to reach THE GRAMOPHONE, 58, Frith Street, W.1, not later than the first post on December 1st. The Editor's decision will be final.

The result will be published in the January number.

THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

“Mon cœur s’ouvre à ta voix”

FEW operas have so romantic a history as *Samson et Dalila*. To tell it in detail here would take too long; but there are certain facts which came out recently in Jean Bonnerot's revised biography of Saint-Saëns that ought, I feel, to be related as preface to my own remarks on the work.

Was it originally intended to be an opera or an oratorio? That question, which has so often puzzled people, cannot even now be answered in a sentence. It goes back to the year 1867, when the subject was suggested to the composer by a friend who greatly admired the *Samson* of Voltaire, already set to music by Rameau, but never performed at the Paris Opéra owing to religious opposition.* Saint-Saëns jumped at the idea, and asked a young poet, Ferdinand Lemaire, to prepare an entirely new text based upon Judges XVI., which he proposed to treat as an *oratorio*. “An oratorio!” exclaimed Lemaire, “why not make an opera of it?” And after some persuasion the musician agreed. Together they arranged the plan of the story, and as soon as the libretto was delivered Saint-Saëns set to work upon it with his customary enthusiasm. But it is important to note that he did not begin at the beginning. He started with the second act; and the initial impulse of his creative genius was directed to the setting of the love duet for the hero and heroine, whereof the particular gem is *Mon cœur s’ouvre à ta voix*. Soon it became known that he was writing a Biblical opera. His more intimate friends did not relish the idea and sought to discourage him. He played over portions of the second act to them at a soirée at which Anton Rubinstein was among the guests. They admired the music but still set their faces against the project. A little later he tried his “fragments” on another circle of friends, and with much the same result. That settled it; he put his score aside and determined not to persevere with *Samson* in any form.

Six years elapsed before he took it up again. With feverish haste he completed his second act, wrote the first, and sketched the third. It was no longer an opera, but an oratorio to be called simply

Dalila; and it was still far from finished when, in March, 1875, the first act was performed at one of the Châtelet concerts under Colonne. The real encouragement, prior to this, however, had come from the famous singer Mme. Viardot-Garcia (the sister of Malibran and Manuel Garcia), who had given as a surprise a private stage performance of the second act, at the little theatre in her garden at Croissy, on August 20th, 1874. On that occasion Mme. Viardot herself sustained the rôle of Dalila, and it was from her lips that the beautiful melody of “*Mon cœur s’ouvre*” was first heard; which was only fitting, seeing that Saint-Saëns actually wrote the whole part for the great mezzo-contralto, and ultimately dedicated to her the work itself when he put his finishing touches to it in January, 1876. But neither as opera nor as oratorio did any manager want *Samson*. Halanzier, the powerful director of the Opéra, who was present at Croissy, had stealthily slipped away before the end and would have nothing to do with it. He had no use for Biblical opera, especially when composed by a “downright Wagnerian and a devoted partisan of Music of the Future” (*sic*).

Thus, in spite of Mme. Viardot's influence, *Samson et Dalila* was not destined to see the light first in its composer's native country. It was actually first performed on the stage in Germany, at Weimar, under the auspices of Liszt, on December 2nd, 1877. It took fifteen years more to find its way to Paris; two years, that is to say, after it had been produced for the first time in France at Rouen. The reception in each case was enthusiastic in the extreme. But what of London? There we were still indulging the innocent prejudices and habits of the Victorian era. *Samson* might be acceptable enough as a Biblical opera on the Continent; hither it could only be allowed to journey in the guise of an oratorio; and it was so given for the first time at a Covent Garden concert on September 25th, 1893, under the direction of Mr. (now Sir) Frederic Cowen. Never shall I forget that performance; it was a wonder the work ever survived it. Neither of the French singers engaged for the title-rôles was present to sustain it. The Dalila (Elena Sanz) had rehearsed the duet with Samson (Lafarge), with Saint-Saëns himself at the piano, in my studio at Temple Chambers. That was early in the preceding week. Then suddenly, two or three days before the concert—for some

* According to Félix Clément, Rameau never wrote the score at all, and Voltaire's tragedy was first set to music by Weckerlin and given in concert form at the Paris Conservatoire so recently as 1890.

reason that could never be ascertained—Saint-Saëns went off to Paris, accompanied by his tenor. Mme. Sanz followed to fetch them back, but, like them, failed to return. In this dreadful extremity the manager, Mr. Farley Sinkins, engaged two English singers (Miss Edith Miller and Mr. Bernard Lane) to do the best they could with two heavy, unstudied parts at 24 hours' notice; and under these trying conditions (with that fine artist Eugène Oudin as the High Priest) was *Samson et Dalila* introduced in oratorio fashion to a British audience. Only sixteen years later, in 1909, was it transferred to the Covent Garden boards in its proper operatic form and given nine times before crowded houses during that one season. It is now a popular item in every operatic répertoire.

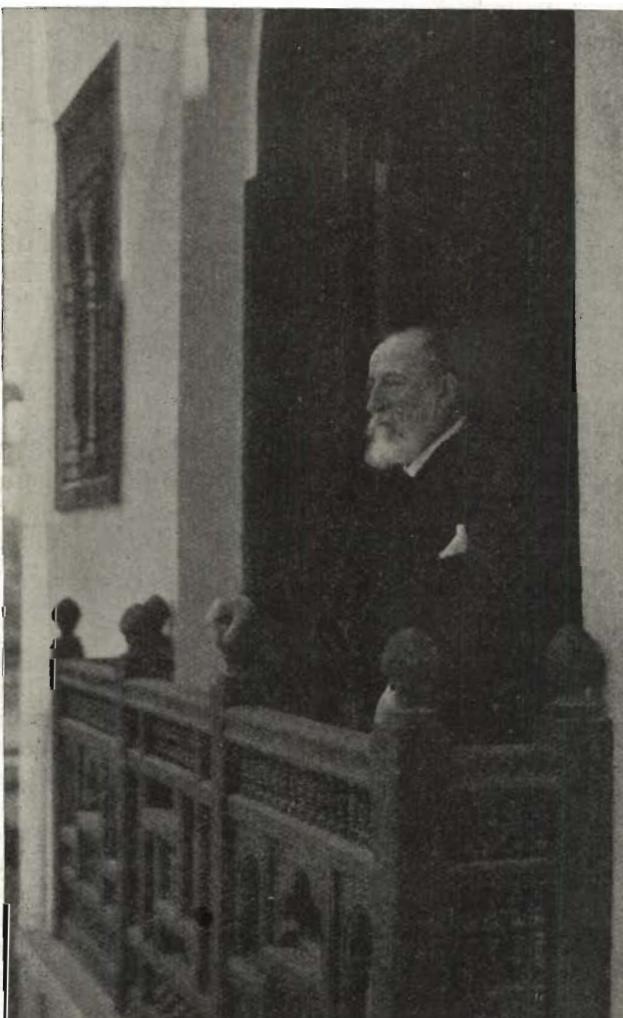
From what I have said it will be seen that *Mon cœur s'ouvre à ta voix* was practically the first number of this work that Camille Saint-Saëns put on paper. He began with the duet of which it is not only the principal feature but the indubitable gem. (The air, "Amour, viens aider," although it precedes the duet, was written at a later period.) It should be observed that "Mon cœur s'ouvre" is largely built up both in its exquisite refrain, "Verse-moi l'ivresse," and in the accompaniment to the second verse, upon a descending chromatic passage of six notes, obviously intended to typify Dalila's deceitful nature, the false smiles and sinuous, serpentine movements that lure poor Samson to his ruin. Upon this insinuating theme much of the music of the whole duet is cleverly based. Saint-Saëns, who is so often sneered at by the "highbrows" of to-day, was one of the ablest and most original musicians that France has ever owned. Greatly as he admired Wagner, he never imitated him or his methods, and was extremely reticent in his use of the *leit-motiv*. It was that famous conductor and

pianist, Hans von Bülow, who, when *Samson* was done at Hamburg in 1882, declared that "Saint-Saëns was the solitary contemporary musician who had contrived to draw useful hints from Wagner's theories, without allowing himself to be upset by them." And how wonderfully he always wrote for the human voice! Like his intimate friend Gounod, he took a leaf in this respect from the rare example of Mozart. The reason for the universal popularity of "Softly awakes my heart," as the English version

has it, apart from the suave elegance and sustained beauty of its melody, lies in the scope afforded by every phrase for the perfect display of the voice, the richness and texture of the tone, the purity and charm of delivery, the mastery of breath-control, and, finally, the pervading sense of that elusive quality which we call style. It is, therefore, an exacting piece to sing. The supreme art of Pauline Viardot-Garcia must have made it sound very marvellous. I know that Elena Sanz did so, though I heard her only in a room. The contraltos and mezzo-sopranos of to-day who have recorded it on the gramophone do not, I am bound to say, impress me as having the peculiar gift for conveying its message as a tremendous love-appeal, something overwhelmingly passionate and irresistibly seductive. For the most part they imbue it with an air of doleful misery and tearful upbraiding, rather than a promise of joy;

and this, being fundamentally wrong, upsets the poetic musical values of the whole piece. It is a way that contraltos have.

I sat by the master's side in a box at Covent Garden at the performance of *Samson et Dalila* given as part of the London Jubilee Festival (which I had the honour to organise), in June, 1913, to celebrate the seventy-fifth anniversary of his artistic career. The Dalila on that occasion was Mme. Kirkby Lunn, whose fine voice was then, perhaps,



CAMILLE SAINT-SAËNS
at the Khedivial Palace, Cairo.

at its very best. He was particularly pleased with her rendering of "Mon cœur s'ouvre," and exclaimed as she finished it, "Quelle excellente artiste!" She did not hurry the tempo then as she did when recording it (H.M.V., D.B.509), for the ostensible purpose of squeezing both verses into one side of the disc. It is rather a scramble, but otherwise a good record. The tone is pure and characteristic, the French accent excellent. In the concluding bars, which nearly every singer alters to her own liking, there is no attempt to appropriate the high notes that belong to Samson—a device which Saint-Saëns objected to so strongly that he once, in my hearing, refused to conduct the air for a young contralto (who shall be nameless) unless she consented to sing the *coda* exactly as he had written it for Dalila's voice. But apart from the opera few artists are blameless in this matter, and I do not propose to refer to it again here. It is like the all-pervading dolefulness of the deep-toned appeal for "l'ivresse"—too universal to excite wonder or to produce the expected effect on the listener, be he Samson or a modest lover of the gramophone.

The execution of the peculiar throbbing accompaniment to this piece is another thing that suffers from varied treatment at the hands of different orchestras, so-called, in different *ateliers*. These palpitating semiquavers, which generally sound altogether wrong on the piano, undoubtedly present a problem in the recording-room. It is overcome best, I think, in the H.M.V., because there the treatment is tolerably legato and delicately rhythmical; it does not, like some, suggest the laboured puffing of a goods engine toiling up an incline with half a mile of coal trucks. But in no single instance does the accompaniment to the second stanza (when it is included) afford an even remote notion of the effect intended by the composer with his descending chromatic *motif*, as he flings it swiftly from one wood-wind instrument to another. However, when all is said and done, it is not the orchestra but the singing that you are expecting me to talk about. I could wish, as a matter of fact, that some of that stood on a higher plane.

Two interesting examples, both Columbia, are those of Dame Clara Butt and Mme. Maria Gay. They illustrate the remarkable difference between scampering through to get in both stanzas and a comfortable, leisurely rendering of only one. For the moment I am content to prefer the latter, as given by Maria Gay (Col. A.5280), although it is not an excuse for an excessively slow tempo or for unduly long pauses on long notes, such as that endless C natural leading up to the "Verse-moi l'ivresse." Still the voice has a splendid timbre (in the chest register it sounds absolutely like a tenor), and the lengthy phrases are steadily sustained by admirable breathing, while the French diction is clear and beyond reproach. Equal praise cannot be accorded

to the popular English contralto (Col. 7318), who, besides undue haste, spoils her phrases one after another by using a heavy, breathy tone on over-closed French vowels that sound woolly and dull. Some of the medium notes are sympathetic, but the general effect is unmusical, loud, and exaggerated. Technically regarded, the recording does not, of course, compare with the beautiful work that the Columbia are doing to-day, especially, I may add, their instrumental achievements with the Mozart *Symphony in E flat* and the playing of the Léner Quartet, to which I have listened with real pleasure on the Grafonola. Yet another of their records of *Mon cœur s'ouvre*, sung in English by Muriel Brunskill (Col. 3328), is on a 10in. disc, which holds the one verse easily. It sounds to me as if transposed down a semitone, the sole advantage of which would be to lend a little extra sonority to some excellent chest tones. On the other hand, certain high notes do not come out well, notably that glorious G flat which is the climax of Dalila's imperious demand for love.

There is less of imperiousness than pleading grace and sweetness about the effort of that accomplished concert artist, Julia Culp (H.M.V., D.A.152). It is very pretty singing, the breathing is good, the French diction is neat. But not a solitary gust of passion disturbs the smooth surface of the vocal tone; that want seems to be supplied by the puffing throbs of the accompanying engine, only it does not exactly provide the necessary human touch. Just the reverse occurs in the opulent, sonorous interpretation of Louise Homer (H.M.V., D.B.299), whose tones are so big and manly that they almost smother the attendant semiquavers. They are not quite so refined or so steady, either, as they were when the American contralto sang here twenty years ago, and the introduction of a noisy A flat at the end is wholly out of the picture. A rather aggressive and insistent Dalila this! A still loftier excursion into the "ledger lines" is the B flat perpetrated by Sigrid Onégin (Clift., 518A.) at the same spot. Her sole excuse is that she is a high mezzo-soprano with a strong metallic tone that mounts up rather easily. Her name suggests a Finnish origin, but I have never heard the lady, and only know that the gifted Jeritza writes something nice about her in her recent autobiography, "Sunlight and Song" (published by Messrs. Appleton). So far as this record is concerned, I am of opinion that Miss Onégin, although her French is not particularly first-rate, enunciates very distinctly, sustains the *cantabile* melody (one verse only) with evident facility and discretion (bar that superfluous B flat), and also contrives to impart a suggestion of simulated passion whilst getting away somewhat from the lachrymose appeal of the deeper voices.

Finally, two English records, one by Ethel Hook

(Voc., D.O.2065), the other by Edna Thornton (H.M.V., D.282), each having features of merit to recommend it. Ethel Hook, younger sister of Clara Butt, possesses the unmistakable ring and amplitude of the family organ, with a smooth, even scale which she utilises for an over-generous display of *portamento*, both up and down. It is a good honest voice, albeit the method lacks distinction and the amorous Dalilean charm is missing, even when she declares "I love but thee." Both verses are here, with the consequent rush, and a harp is very prominent in the accompaniment. Edna Thornton has had the advantage of playing the part so often that the atmosphere of the scene and music is distinctly felt. She does not treat it as a mere concert piece, which is a notable gain for the listener; moreover, her voice, when it is not too tremulous, pleases in virtue of a natural richness and musical timbre, and the notes are always perfectly in tune. Altogether I am glad to be able to say that these two records by native artists are by no means "out of the running."

P.S.—Since I wrote last month two of the greatest, if not actually *the* two greatest living singers of gramophone records have appeared in London upon the concert platform—Amelita Galli-Curci for the first time, John McCormack after an interval of ten years. I heard them both with very great pleasure and interest. It is good to know that time is treating the Irish tenor kindly; good to listen once more to his own sweet, smooth tones, given out by his own masterful throat, and sustained in his own easy, assured, delicate way. It is a lovely quality, wholly individual in character, and the *mezza voce* still atones by its appealing charm for any lack of power

or ringing force in the head register. McCormack's style has broadened considerably, and it was just as delightful to hear him in the old Italian airs as to enjoy the humour and grace that he put into his familiar Irish ditties. He had a magnificent reception.

The crucial question, "Is she as wonderful as her records make out?" was, to some extent, answered by Mme. Galli-Curci in the affirmative. Indeed, how could it be otherwise, seeing that she herself made them? Still, on the principle that selected samples are bound to approach perfection more nearly than the "goods" they exemplify, my chief feeling in the matter is one of relief at not having found myself disappointed. I have heard great coloratura singers who added a larger measure of personal charm to vocal gifts not less brilliant and assured than those of Galli-Curci. But, on the other hand, she is amazingly versatile; she possesses *aplomb* and rhythmical sense in an extraordinary degree; and if her tone-colour is a little monotonous, its warmth and purity of timbre in the medium is quite exceptional. For this, indeed, her records prepared us, even as they also led one to expect in the concert room a stronger, clearer enunciation of her words. But the rapidity and sparkle of her "patter" are astounding; and it is an exaggeration to state in so many crude words that "She sings off the key." She does nothing of the sort. It might with truth be said that her tone does too frequently deviate a hair's breadth, if only a vibration or two, from the right pitch. *Voilà tout!* Still, it would be better were there no deviation at all.

HERMAN KLEIN.



Celeste Aïda

Mr. Paul England writes to repudiate the "quaint translation" of *Celeste Aïda* as sung by Mr. Frank Mullings (Col. L.1349), to which Mr. Klein referred last month (page 161). We apologise. He also points out—as other correspondents have done—that the Editor was wrong in thinking that the original words of Tosti's *Goodbye* were Italian and that the English words are a translation (page 153). As a fact they are by Whyte-Melville, and the Italian version is a translation. Confronted by this correction, the Editor retracts the word "translation" from his sentence, "the hideously imbecile English translation," and is prepared to retract the rest if anyone can prove that the song ("Kiss me once on the brow and part," etc.) is addressed to a man's grandmother and not to his lady-love. The "generally esteemed beautiful English words," as one correspondent calls them, are better in the Italian translation. But they are hardly worth arguing about.

Byrd's Great Service

No one who can manage date and place should miss hearing the first London performance since the time of William Byrd of his "Great Service," which was discovered by one of our contributors, Dr. E. H. Fellowes, and which, by the bounty of the Carnegie Trustees, is to be performed by the Newcastle Bach Choir under Dr. W. G. Whittaker, at St. Margaret's Church, Westminster, on November 25th and 26th, at 6 p.m. Admission, which is free, is by ticket, and application should be made to Mr. H. J. Foss, Oxford University Press, Amen House, Warwick Square, E.C. 4.

The Hallé Orchestra

Our London readers are also reminded that the Hallé Orchestra, under Mr. Hamilton Harty, will be giving its second and third concerts in London on November 11th and 25th.

A GRAMOPHONIST'S GUIDE

By PERCY A. SCHOLES

IV. The First Movement of Vaughan Williams' "London Symphony," as played by the London Symphony Orchestra, under Sir Dan Godfrey.

[NOTE.—Mr. Scholes's first article on Brahms' Sonata in D minor, Op. 108, appeared in the September number, and the second, on Debussy's "L'Après-midi d'un Faune," in the October number. The series, which will be eventually incorporated in the "Second Book of the Gramophone," is published here by the courtesy of the Oxford University Press.]

(Columbia, L.1507, 1508.)

FOR a certain performance in 1920, the composer wrote a programme note, stating "The life of London (including possibly its various sights and sounds) have suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe these in words." Put in another way, Vaughan Williams has recorded in music his impressions and emotions, and these have "possibly" (curious word) had their genesis in certain actual London experiences of which he prefers not to give us the details. He wants his piece, he says, to be "self-impressive" and to "stand or fall as 'absolute' music." Therein probably he is wise. Had the symphony been floated off on the public mind rather as "programme" than as "music," many hearers might have been misguided enough to regard it as a puzzle-picture, as some people, with more justification, do a Strauss "Poem," and have fixed their mind on discovering an explanation rather than on enjoying the musical beauty and receiving an emotional impression. Indeed, in America something of the sort has been done. Here is a suggested programme recorded by the New York critic, H. T. Finck, in the *Evening Post* :

Mr. Williams presents the great metropolis musically in a great variety of aspects. At first old Father Thames flows calmly and we hear Big Ben (the Westminster chimes); then we enter the Strand's turmoil, and thence turn in the second movement to the gloom of Bloomsbury in the dusk. The *scherzo* takes us to the Temple Embankment, between the Houses of Parliament and Waterloo Bridge, the slums, which on a Saturday night resemble a fair, where coster-girls dance their beloved "Double-shuffle jig." The final picture presents the London of the unemployed and the unfortunate, and finally we return to the silence of the river, interrupted by Big Ben.

Mr. Finck seems to have confused the clock chimes with the striking of the hour at Westminster, and to have moved our slums to the wrong bank of the river. Otherwise his programme seems to fit the musical facts pretty neatly, and so much suggestion as he gives can surely do none of us any harm, provided we remember that, to quote Beethoven on his "Pastoral Symphony," such a piece is "Mehr Empfindung als Malerei," which words are, indeed, a good deal truer of the *London* than of the *Pastoral*.

The instruments used in the first movement are as follows :—

3 Flutes and piccolo,
2 Oboes and cor-anglais,
2 Clarinets and bass clarinet,
2 Bassoons and double bassoon,
4 Horns,
2 Trumpets and 2 cornets,
3 Trombones and tuba,
3 Kettledrums, side drum, bass drum, cymbals, triangle and glockenspiel,
Harp,
Strings.

The presence of both the noble trumpets and their baser pier-band substitutes is to be observed; it offers the opportunity for some very characteristic effects.

First Side.

It opens with a slow introduction. The 'cellos and double basses (muted) begin :—



This snatch of tune is to be remembered as the germ of a theme of considerable importance throughout the movement.

As soon as it has been heard the viola and clarinet (with muted horns and muted violins holding a chord) respond with a little undulating *motif*.

(Fifteen bars are here omitted by the record.)

Then the horns, bassoons, and 'cellos and double basses take up the opening phrase, extending it, so that it rises not, as before, one octave, but two. Against this the violins are heard playing an equally quiet descending theme.

The passage continues, all very hushed, and into it now creeps the Westminster chime (harp harmonics doubled by a clarinet).

A *crescendo* then begins, the wood-wind taking that tiny undulation of the opening, and doubling, trebling, and quadrupling it in speed and in force, whilst, underneath, various brass instruments successively blare out the first *motif*—the rising theme of the very opening.

This culminates, there is a dead stop of a moment's duration, and then, the introduction thus closed, almost full orchestra plunges us into the movement proper.

It opens with a fiercer, descending chromatic theme:

Allegro risoluto, molto pesante.

8va

immediately repeated two octaves lower.

The movement abounds in themes, almost always short ones. Others that appear almost at once are:

and—

(Immediately after this 19 bars are omitted by the record.)

Of this last a good deal of use is at once made, a flowing passage of some length, chiefly for strings, wood, and horns, being the result.

Soon a loud rising call of heavy chords by all wind, alternated with a gay little *staccato* string tune, leads in this lively theme, in wood-wind, with harp and horn chords, accompanying (there ought to be also a triangle, but I cannot hear it).

This tune is at once repeated by cornets, clarinets and *pizzicato* strings. We are now fairly launched into a vulgarly happy passage which occupies us to the turn of the record. So far all that we have heard has constituted the "Exposition" of the movement, i.e., the portion of it which makes known to us its subject-matter.

Second Side.

What follows is technically of the nature of development of the musical themes we have heard.

It opens very strenuously and even tragically, with a treatment of the opening theme of the movement (i.e., of the movement proper).

This softens in feeling and merges into a most lovely flowing gentle treatment of a sinuous tune

which has flowered out of the seed of the opening rising *motif* of the introduction.

In the middle of this occurs a beautiful interpolation—two solo 'cellos (quite alone) have a rising passage which is then taken and carried still higher by two solo violins, which as they reach the summit of these passages somehow touch the button which releases a flood of harp tone. Strings then (two instruments only to each part and without double basses) play a slow chordal cadence, the harps are again released—and so forth.

A good deal of this development section is omitted by the record, and so is the opening of the recapitulation section which follows. The very beautiful and stirring *coda* which closes the movement is, however, given almost in full.

In my present frame of mind I am inclined to suggest that there is not to be had from any one of the fifty records I have just been examining closely with a view to their inclusion in "The Second Book of the Gramophone Record," a more genuinely poetical passage than that which opens about half an inch from the circumference of the second side of this record—i.e., the whole of the gentler portion of the "development" of the movement. This is the expression of peace—and it is lovely stuff.

This record is a most valuable possession despite its cuts. These, however, are important, and, for the benefit of any reader who wishes to follow the music with the score, I give a table of them here:

Page 1, bar 3 to page 5, bar 4.
" 11 " 2 " 14 " 5.
" 38 " 6 " 43 " 1.
" 46 " 2 " 47 " 5.
" 48, bars 3 to 6.
" 50, bar 6 to page 56, bar 6.
" 62 " 4 " 63 " 1.
" 64, bars 2 and 4 omitted.
" 68, bar 3 to page 70, bar 4.

The *scherzo* of the symphony (good stuff, but inferior to the movement just described) is also recorded, and I trust that the remaining two movements will soon be added.

Meantime I cannot pass from this subject without adverting to the extremely misleading labels, catalogue reference, show card announcement, etc., of the recording company. Both labels and catalogues speak of these records as reproducing *A London Symphony, in Four Parts*, by which the unsuspecting are inevitably led to believe that on buying these records they will have the work complete in its four movements. A lengthy description of the records in a publication of the company takes credit for the fact that at last "this fine work, *A London Symphony*, by R. Vaughan Williams, becomes available in record form." I have no doubt that it is by inadvertence that these misleading statements have been made, but they

ought to be stopped at once. I gladly note that the excellent "Musician and Music-Lover's Guide to Columbia Records," by Mr. Sterndale Bennett, describes the records as "Two Movements of," the work. Even this, of course, ignores the "cuts," and it would add greatly to the value of this useful compilation, and of the similar compilations of other

companies, if some indication were given in every case where a work listed is not note for note complete. But the sooner the practice of issuing "cut" versions is entirely dropped the better. Then at last we shall really know where we are, which in buying records at present, we certainly do not!

PERCY A. SCHOLES.



THE PLEATED DIAPHRAGM

By THE EDITOR

I DO not want to express a final opinion yet upon the new instrument put out by the Gramophone Company, because so far, owing to the preparation of my quarterly review, I have had to be playing it on records with which I am not so familiar as for testing I should like to be. I have not yet had the leisure to play through those records of individual instruments, which, almost unendurably exasperating though they are to the nerves, provide the most searching test of a new sound-box—or must we now say reproducer?

I can assert quite positively that it is much better than any other H.M.V. instrument; but I can also say with equal conviction that it is not so good as Mr. Balmain's instrument when using a No. 2 sound-box. I have played them one against the other for sixty hours, record by record, and in every single case the Balmain was better, or shall we say the No. 2 given a fair chance was better. Mr. Balmain's long cardboard horn diffuses the sound quite as successfully as the pleated diaphragm. The detail is better, the volume is greater, and to my ear the music is purer. At the same time, I have violent gramophonic prejudices. I was made sharply aware of this when our London editor took me to hear a new sound-box the other day, which he considered the best he had heard; the inferior sound-box chosen to display this superiority was a No. 2, and in every case I preferred the No. 2 to the one I was supposed to like. We then fell into the old argument about realistic and romantic sound-boxes, and there it ended. Not that the pleated diaphragm is anything but realistic. It is. But it remains a compromise. It is like using a dash instead of a printed oath. What I feel is that the Gramophone Company funk'd the scratch. They have tackled the problem of the sound-box in much the same spirit as Columbia has tackled the problem of the surface. Now I am constitutionally a hater of all compromise, and I must confess to a grim satisfaction when I found the result of wedging the double compromise—in other words, of playing a Columbia record with a pleated diaphragm. Each one showed up the other; but I think it would be hard to apportion the blame.

The pleated diaphragm impressed me most when I used a fibre needle, and was content to forego volume altogether. I think I may commit myself to the opinion that I have never heard so pleasant a sound upon a gramophone before. It is bound to appeal to musicians, and it will interest our readers to know that Sir Edward Elgar told me last week how much impressed he was by the quality of the bass. He certainly thought it was the best reproduction he had heard, and I feel it is rather silly of me after getting the benefit of his opinion still to cherish my belief in the No. 2 as the best reproducer in existence *when* it is given a fair chance.

I am sending an instrument out to my wife in Capri, and I shall be interested to hear what she thinks of it, and also what Mr. Brett Young, who is also in Capri, thinks of it. They are both of them more musical than I am, and they will be able to test it against Brett Young's Vocalion table-model and my Vocalion Hepplewhite model, which may be considered the true founder of this paper, and has now been sent to Italy as a reward for having initiated me into one of the greatest pleasures of my life.

I need hardly say that we shall welcome our readers' opinions, not necessarily for publication; and I feel confident that most of them will acclaim the pleated diaphragm with enthusiasm. As for myself, now that the task of the quarterly review is done, I shall get going with some records in which I know every blister and scratch, every wobble and rattle and blast.

Since writing the above I have read the report in the *Sound Wave*, the writer of which seems to think that volume is the chief characteristic of the pleated diaphragm. Fired by his words I had the *Pétrouchka* records put on, and retired to another story. The result was a convincing victory for Mr. Balmain and the No. 2. And there for the present the question must rest. I fling the pleated diaphragm into the gramophonic arena like another apple of discord, and have ordered my letter-box to be enlarged.

COMPTON MACKENZIE.

SEPTEMBER COMPETITION

THE idea of choosing twenty records to supplement those recommended in *Gramophone Nights* has attracted a great many of our readers, and naturally they have for the most part been dismayed by the limitations of the competition. If Mr. Marshall and Mr. Mackenzie could find enough desirable records two years ago to compile thirty-one programmes, the output of the last eighteen months would surely provide at least another hundred records which ought not to be omitted from anyone's library! However, the following list will probably contain several first-class records which each of our readers does not already possess, and should form an admirable basis for any new collection.

The winner of the Middle-priced Records Competition (in the August number) scores another first—a remarkable proof either of the slavish herd-instinct of our readers, or, as we prefer to think, of the intrinsic excellence of Madame Heckmann-Bettendorf's record of *Senta's Ballad*. As a tribute to her and to the Parlophone Company her photograph forms our Art Supplement in this number.

The following are the winning records:—

1. PARLOPHONE. E.10080 (12in., 4s. 6d.).—EMMY HECKMANN-BETTENDORF: *Senta's Ballade* from *The Flying Dutchman* (Wagner).
- 2, 3, 4. COLUMBIA. L.1494, 1495, 1496 (12in., 7s. 6d. each).—CATTERALL and HAMILTON HARTY: *Sonata in A major* (Mozart).
5. HIS MASTER'S VOICE. D.A.557 (10in., 6s.).—FRIEDA HEMPEL: *Du meine Seele* (Schumann) and *Schlaf, mein Prinzenchen* (Mozart).
- 6, 7, 8. COLUMBIA. L.1559, 1560, 1561 (12in., 7s. 6d. each).—LENER QUARTET: *Quartet in D major* (Haydn).
- 9, 10. COLUMBIA. L.1557, 1558 (12in., 7s. 6d. each).—R. MURCHIE (flute) and the SYMPHONY ORCHESTRA: *Suite in B minor* (Bach).
- 11, 12. HIS MASTER'S VOICE. D.782, 783 (12in., 6s. 6d. each).—HAROLD SAMUEL (piano): *Chromatic Fantasia*, *Fugue* from *Fantasia*, and *Two Bourrées in A minor* (Bach).
- 13, 14. HIS MASTER'S VOICE. D.697, 698 (12in., 6s. 6d. each).—DE GREEF and R.A.H. ORCHESTRA: *Variations Symphoniques* (Franck).
- 15, 16, 17. COLUMBIA. L.1563, 1564, 1565 (12in., 7s. 6d. each).—LONDON SYMPHONY

ORCHESTRA, conducted by Weingartner: *Symphony No. 39 in E flat* (Mozart).

18. VOCALION. D.02107 (12in., 4s. 6d.).—JELLY D'ARANYI and ADILA FACHIRI: *Concerto in D minor for two violins* (Bach).
19. COLUMBIA. 7366 (12in., 8s. 6d.).—CHARLES HACKETT: *O Paradiso* from *L'Africana* (Meyerbeer) and *Che gelida manina* from *La Bohème* (Puccini).
20. COLUMBIA. L.1531 (12in., 7s. 6d.).—NEW QUEEN'S HALL ORCHESTRA: *Aubade in D minor* and *Aubade in G minor* (Lalo).

The length of the classical music naturally keeps many favourites out of the programme. Mozart's *Sonata* and *Symphony* alone make a big hole in the twenty, and a good many single records are disqualified only by this fact. Claire Dux's lovely singing of Schubert's *Hedge Roses* (Brunswick 15061), Madame dal Monte (H.M.V. D.B.712), Madame Jeritza (H.M.V. D.B. 355), and Ezio Pinza (H.M.V. D.B.699) are examples of this.

Of big works Beethoven's *Violin Concerto* (H.M.V. D.767-771) and Brahms' *Sonata in D* (Col. L.1535-7) only just failed to gain places.

The prize goes to MR. D. C. ROBINSON, 12A, CHESHAM PLACE, BRIGHTON. His programme contains twelve of the winning records, but it also consists, with only one exception, of records high in the scale of voting. The exception is Sigrid Onegin's record, which should have had more votes.

In addition to Nos. 1, 2, 3, 4, 5, 6, 7, 8, 13, 14, 19 and 20 of the above list Mr. Robinson voted for the following:—

H.M.V. D.A.251 (10in., 6s.).—HEMPEL. *Wohin?* (Schubert) and *Ungeduld* (Schubert).

H.M.V. D.B.525 (12in., 8s. 6d.).—FLETA. *Ay, ay, ay* (Perez) and *Henchido de Amor Santo* (Breton).

H.M.V. D.B.712 (12in., 8s. 6d.).—DAL MONTE. *Splendor le sacre faci* and *Spargi d'amaro pianto* (Donizetti).

Col. L.1535, 1536, 1537 (12in., 7s. 6d. each).—CATTERALL and MURDOCH. *Sonata in D minor* (Brahms).

Brunswick. 50018 (12in., 8s.).—SIGRID ONEGIN. *Mon cœur s'œuvre à ta voix* (Saint-Saëns) and *Chanson Bohème* (Bizet).

Brunswick. 15061 (10in., 5s. 6d.).—CLAIRES DUX. *Hedge Roses* (Schubert) and *The Broken Ring* (Gluck).

MELBA AND *BEL CANTO*

By C. NABOKOFF

IN 1913 I happened to visit Peshawar, one of the most fascinating cities of India, where in those days a great British statesman, whose services have been as quickly forgotten as they were insufficiently recognised at home, the late Sir George Roos-Keppel, was keeping a constant vigil over the tribes of the north-western frontier and the Afghans. I arrived late in the afternoon. Sir George had left Government House on a short tour and was expected back late in the evening. A perfect A.D.C. greeted me on his behalf, and we dined *en tête à tête*. After dinner he offered me a treat: "We have just received from London a very fine gramophone, with some excellent records. Would you like to hear some of them?" I gladly assented, and choosing at random he put on a record, apologising for offering me something that was not exactly a novelty. The very first notes of the crystalline voice gave me a thrill for which I was utterly unprepared. "Einsahm in trüben Tagen hab ich zu Gott gefleht" were the words, and I immediately recognised the singer.

From the early 'eighties I had been an enthusiastic opera-goer, and I am sure it is no exaggeration to say that no great capital in Europe for the last thirty years from that time had heard as many fine singers as St. Petersburg (Petrograd). I had heard at least a score of famous singers—Italian, German and Russian—in the part of Elsa. Not one of them, however, had rendered that superb part with the same perfection of diction, emotion and purity of tone as Nellie Melba. To hear her on the gramophone in 1913 was to evoke these unforgettable memories—the memories of Melba's first visit to Russia in 1889. She came with the brothers Reszke—Jean and Edouard. She sang in *Lohengrin* (Jean was Lohengrin and Edouard the King), in *Romeo* (Jean, Romeo; and Edouard, Friar Laurence), and in *Faust* (Edouard, Mefistofele).

From the beginning of the nineteenth century until 1884 there had been two Imperial opera-houses in St. Petersburg—the Italian opera and the Russian opera. A whole column would be required in order to give the list alone of celebrities that sang at the Imperial Italian opera, the stars that surrounded the successive generations of Rubini, Mario and Grisi, Patti and Nicolini, Masini and Sala, Francesco Marconi and Maria Durand. The repertoire was naturally foreign, mainly Italian and French. At the Imperial Russian opera there were also some magnificent singers, but their training was not on the same high level. The repertoire was mixed, and all the masterpieces of Russian operatic

music were performed regularly. But in those days they were comparatively few—Glinka, Serov and Dargomyjski. It was only in the 'seventies that the works of Moussorgski and Rimski Korsakov, and later Tchaikovski and Borodin (the latter's *Prince Igor* was not produced till October 23rd, 1890), began to appear on the repertoire.

Alexander III. decreed the closure of the Imperial Italian Opera House. He rightly thought that this was necessary in order to devote all the energies of the Imperial stage to the promotion of Russian music.

The Russian "smart set" was at first deeply disappointed. The Italian Opera House was the gathering place of society in the same way as Covent Garden used to be in the old days. Russian opera was not fashionable, and the taste of the "box-holders" was primitive. They preferred *Rigoletto* and *La Traviata* to *Lohengrin* or *Rousslan*, not to speak of *Boris*, into which Moussorgski had to introduce a love duet (Dmitri and Marina) in the approved early Verdi style in order to reconcile his hearers with the beauties of his score.

In these first few years of the supremacy of the Russian opera the administration had to have recourse to foreign singers in order to induce the public to fill the theatre night after night. Noted artists came to St. Petersburg and sang in their native tongue with Russian singers. And the most memorable of these visits (perhaps with the one exception of the sole performance of *Othello* at the Imperial opera, sung by Tamagno, Battistini and Adalgisa Gabbi) was the visit in 1889 of Nellie Melba and the brothers Reszke.

The generation that had worshipped Patti was loth to admit that anyone could eclipse that incomparable exponent of *bel canto*, coupled with personal charm and intelligence. But they all surrendered to the perfection and unique grace of Melba. By the lovers of old Italian and French music she was, of course, best appreciated in *Faust* and *Romeo*. But she gave the highest artistic joy to lovers of Wagner in *Lohengrin*. It is difficult for the present generation to imagine the wonders of that performance. Youth, beauty, a superb voice trained in accordance with the highest standards of *bel canto*, and just that touch of gentle pathos that is needed in order to make the part of Elsa what it should be, namely, the centre of the whole poignant drama. For do not all our hearts go to Elsa rather than to Lohengrin in that supremely moving last scene of the parting? The broken-hearted bride of the Knight of the Grail in whom

"das ewig Weibliche"—the yearning for the forbidden fruit, the curiosity of Eve eternal—prevails over all other passions. Melba was the living image of poetry.

Thirty years later I went to a concert at Albert Hall. Melba, whom I had not seen since 1889, was singing Desdemona's recitative and *Willow Song* from the last act of *Othello*, perhaps Verdi's loftiest inspiration. And as soon as she uttered the first words, so profoundly pathetic in their simplicity, "Mia madre avveva una povera ancilla innamorata e bella, era il suo nome Barbara," I felt the same thrill as I had experienced in Peshawar. There is no other singer in the whole wide world, I thought, who can touch Melba for the perfection of diction and the clarity of vocal enunciation. "The irreparable outrage of years," as the French poet says, had caused one or two strings of that mellow harp to break. The high notes, the *B* and the *C*, were absent. But they do not occur in the *Salce*—and for beauty of tone it was the same Melba as thirty years ago.

The secret of this wonderful perfection does not lie entirely in the natural gifts with which Melba is so lavishly endowed. Her personality, of course, provides the element of fascination. But the purely vocal perfection in the widest sense—diction, emission and accentuation—is the result of untiring work on the solid—the only solid—foundation of the school of *bel canto*.

In the days when Melba appeared as a brilliant new star on the operatic heaven the tradition of the Italian *bel canto* was still alive. In those days singers trained for four or five years before they attempted to appear before the public. This is how one of my teachers, the famous baritone Antonio Cotogni, described to me his course of studies preliminary to his debut on the Italian stage:—"For the first year I sang nothing but scales. In the second year, vocal exercises and simple songs. Third year, training in operatic music, chiefly solos. Fourth year, ensembles, duets, trios, etc. Fifth year, training in scenic action, mostly in front of a looking-glass." This may be to a certain extent too rigid a description, but the fact remains that, as Cotogni said, his master considered him fit for the stage when there was not a single opera in the current repertoire which he did not know backwards, and when, as he reproachfully added every time I tried to find an excuse for missing a top note, he could be awakened at 3 a.m. and made to give an A flat *mezza voce*.

Cotogni sang on the stage for over forty years. Londoners are familiar with another exponent of the same school, of the next generation after Cotogni—Mattia Battistini. And they know what a joy it is to all lovers of the true art of singing to hear this veteran; they can still hear him, in spite of his three-score and four or five years, "fire away"

the *Largo al Factotum* with the "piccolo sorriso" on his lips, with an ease that is as natural as Kreisler's technique.

Alas, this school of *bel canto* has few exponents in England. The other day I went through the ordeal of hearing a young English singer with a very fine voice sing one of Wagner's dramatic arias. He sweated, his face grew purple, he seemed to suffer acute agony, and I could not help remembering a few lines from an article written some years ago by an angry critic after a concert had been given in his native town by the then famous bass-baritone Van Rooy. The style is so pungent as not to bear translation, and I must quote in French:—

"Quand un bon chanteur Italien file une note, le sourire aux lèvres, il y a des chances pour que le son soit pur et cristallin. Mais quand Van Rooy se congestionne à force de contracter tous les muscles du cou et de la face, l'émission devient rauque et gutturale. Sa diction est heurtée et brutale. Le style qui consiste à pousser des grosses notes 'à muscles que veux-tu' avec un instrument totalement dépourvu de demi-teintes, est un style grossier sans charme et sans noblesse. Il faut dire le mot, Van Rooy est un gueulard de la pire espèce, surnommé le baryton fantôme* parceque sa façon de bengler le rend à tout moment aphone et mal en point.

"Wagner appréciait le bel canto et désirait pour ses operas des chanteurs Italiens; faut il croire que Wagner n'y entendait rien?"

It is perfectly true that Van Rooy, like another "great" Wagnerian singer, Van Dyck, was hoarse three times out of five, for the simple reason that his voice was "in the wrong place." Alas, we have no gramophone records of Rubini, Mario, Calzolari or Angelo Masini. But to listen nowadays to the few records that exist of De Lucia or Tamagno, or to any of the many records of Caruso, always seems to me akin to visiting the tomb of Tutankhamen—plunging into an art that is dead.

The reasons for this decay of *bel canto* are manifold and obvious. In the first place, the old Italian opera is practically dead. No one cares nowadays for the *Lucias*, *Trovatores*, *Traviatas* and *Barbieres* which "gueulards" cannot sing, even if they tried. As the French critic rightly remarks, it is an inveterate fallacy to believe that Wagner's music was written to be yelled. Those who have heard Ternina, Fremstadt, Litvinne, Florence Austral or Carrie Tubb know what can be made of that music when it is sung, and how intolerable it becomes when shouted and yelled by those whose faces become an ugly grimace when they attack it without sufficient training, in a voice that never comes out of the throat, but is choked before it reaches the "resonator," the front teeth. Yet it is an accepted

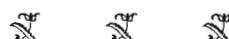
* *Le Vaisseux Funtôme* is the French title of Wagner's *Flying Dutchman* in which Van Rooy took the name part.

idea that as long as you have a voice strong enough to be heard over the Wagnerian orchestra, you are entitled to sing *Siegfried* or *Götterdämmerung*. The inferior stuff that is produced by modern Italian composers who have the wonderful ability of choosing good stories for their librettos—half the success of some of them is due to this cleverness unaccompanied by a musical inspiration rising above sugary mediocrity—also does not require much training. And if you can "make a hit" as a *Tosca* or a *Mimi* your career nowadays is assured. Once on the stage, how many of the modern singers

follow the example of the divine Melba, who never ceased to work, to study, and to perfect her art?

Had the gramophone not been invented, these artists might be justified in resting content with the cheap success that assures engagements to sing in theatres in which modern music forms the mainstay of the repertoire. But the gramophone is the true test of the art of singing. Caruso, Battistini, Melba, will be with us forever. How many of the "gueulards" who neglect the *bel canto* will survive?

C. NABOKOFF.



Galli-Curci

AT the request of many of our readers we reprint the "Class I" selection of Galli-Curci's records contained in the "Gramophone Celebrities" article of our second number (June, 1923). At that time double-sided celebrities were unknown, and *Caro Nome* was not available; and other records have been issued since, none of which, however, is probably worthy to be included in Class I.

1. *Ah! non credea mirarti.*
2. *Come per me sereno.*
3. *Sovra il sen la man mi posa*
from *La Sonnambula* (Bellini).
4. *Qui la voce sua suove* from *Puritani* (Bellini).
5. *Una voce poco fa* from *Barbiere di Siviglia* (Rossini).
6. *Ah! fors' è lui che l'anima.*
7. *Sempre libera degg'io follegiare.*
8. *Addio del passato bei segni ridenti.*
9. *Dite alla giovine* (with De Luca) and
10. *Imponete. Non amarlo ditegli* (with De Luca)
from *La Traviata* (Verdi).
11. *Ardon gl'incensi* from *Lucia* (Donizetti).
12. *Quel guardo, il cavaliere* from *Don Pasquale* (Donizetti).
13. *Comme autrefois dans la nuit sombre* from *Pêcheurs de Perles* (Bizet).
14. *Io son Titania* from *Mignon* (Thomas).
15. *Dov'è l'Indiana bruna?* from *Lakmé* (Delibes).
16. *Piangi, piangi fanciulla* (with De Luca) from *Rigoletto* (Verdi).
17. *C'est l'histoire amoureuse* from *Manon Lescaut* (Auber).
18. *Air and Variations* (Proch).
19. *Charmant oiseau* from *Perles de Brésil* (David).
20. *Ombra leggera* from *Dinorah* (Meyerbeer).

It will be observed that No. 11 has been withdrawn from the catalogue, and that of the rest Nos. 1 and 2

are now coupled on D.B. 256, Nos. 13 and 19 on D.B. 255, Nos. 4 and 12 on D.B. 259, Nos. 7 and 8 on D.A. 216, and Nos. 9 and 10 on D.B. 174. To these specially desirable records should probably be added No. 6 and *Caro Nome* on D.B. 257.

There is no need to comment upon Madame Galli-Curci's reception and progress in England, since her "publicity" has been as overwhelming as her records. Mr. Klein refers to her first Albert Hall concert on p. 196, and the Editor will, no doubt, write about her Dublin concert in the next number. A member of the staff had the privilege of being present at the wonderfully-organised visit of Madame Galli-Curci to the Gramophone Co., at Hayes, and was given a signed copy of DB.265, a treasure for the office. Incidentally, he was told that Mr. Klein's criticisms of her records were the best that the great singer had ever read!

We should like to draw attention to the enterprise of Mr. Bensted, of 209, Uxbridge Road, West Ealing, who arranged a "Galli-Curci Festival Week" from Oct. 13th to 18th, for the benefit of those who had no opportunity of going to the Albert Hall. Probably some such scheme has been carried out in many other parts of the country, and it is a welcome sign of the intelligent use of the gramophone which is growing on all sides.

Mr. HERMAN KLEIN

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CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 58, Frith Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

ADJUSTING A SOUND-BOX.

(To the Editor of THE GRAMOPHONE.)

[Note.—The following letter has been submitted to Mr. H. F. V. Little, whose running comments are inserted in italics, and whose answer is appended. Readers interested in the subject should refer back to letters on pp. 63 and 106 of Vol. II.—Ed.]

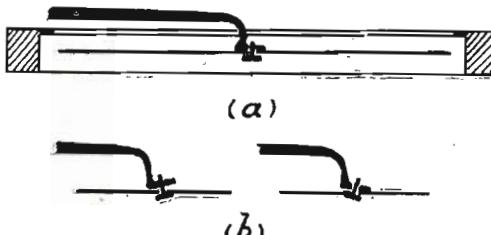
SIR,—To fasten the diaphragm cannot be an easy task. I have never yet succeeded at it. Will one of your readers who really does know tell me why the little nut persists in loosening? (*Was it ever really tight to begin with?*) As there is no doubt that the trouble is in the very start of such unscrewing, and as, if this first movement is stopped, the screw cannot undo itself (this must be logic) has our friend who is going to reply found it quite sufficient to wax this nut? (*Quite?*) I do not want to foul the tiny threads with wax if I am wrong. For this purpose would not the solid preparation sold for fixing pram tyres be the best? (*I don't know it. Our tyres were done at the pram shop.*) Shellac, I suggest, is too brittle, and would probably flake (*correct*) and give off a hiss.

I find too many of my diaphragms crack round this centre. Is there any secret about tightening the same? I fail to get a pure tone unless I screw the centre nut tight; and, if I do, bang goes the diaphragm! With the cheaper boxes the diaphragms must be put in by cheap labour, without any great study, and yet to all appearances the diaphragms are quite perfect. (*He hasn't observed carefully enough. Many are badly split in the immediate neighbourhood of the mica screw. Look well behind as well as in front.*) I have a box of my own built for me outside the trade which is all right except for this, and I do hope someone who is in the know will give me and probably a lot more of your readers a few kind hints.

Finally, there is a lot of talk in the recent issues about the alignment of the sound-box. I always thought that if the needle point came exactly to the centre of the record the rest was bound to be right. (*So did a lot of other people; but the method described by Mr. Wilson is far superior.*)

With best wishes, yours faithfully,
Wellington. "SOUND-BOX."

[To ensure that a mica diaphragm shall be securely screwed to the stylus bar without risk of fracture the following details must be attended to: (i) the bar must rest in grazing contact with the diaphragm; (ii) the end of the bar must be flat, parallel to the diaphragm, and bored and threaded exactly at right angles to the plane of the flat end; otherwise the head of the tightening screw will not lie parallel to the mica. The correct alignment is shown at (a) in the diagram; those shown in (b) are wrong, and would infallibly lead to cracked micas.



To check the alignment before inserting a diaphragm. Remove any wax from the screw and the end of the bar. Adjust the stylus bar, if necessary, so that the needle will lie in a vertical plane when the box is in its playing position. Then, without any gaskets in the box, insert an old diaphragm a little too small for

the box and screw it up tightly. It should lie evenly in the shell of the sound-box, as in (a). If it does not, the end of the bar must be adjusted in shape with a small pair of long-nosed pliers until it does.

The proper diaphragm may now be inserted. Before doing so, see that the screw works freely in the thread of the stylus bar; if necessary, use a drop of oil and work the screw in and out several times. A tiny paper or cork washer under the head of the screw may also be recommended, although it is not essential. Proceed by either (i) or (ii). (i) Put in the diaphragm without any front gasket being present, and screw it up gradually, making certain before it is finally tightened that the sound-box shell is nowhere in contact with the mica edge. Then carefully slip in the front gasket; this strains the mica, but if it is securely screwed up and the gasket is only just long enough to go round the box the danger of fracture is almost negligible. Note once more that the diaphragm is nowhere touching the box, put in the back gasket and screw on the back plate. (ii) Insert the front gasket. Then put in the diaphragm, partly screw up, and adjust so that its edge is everywhere clear of the box. Insert the back gasket, screw on the back plate, and then gradually tighten up the mica screw until a decided resistance is encountered.

It is desirable to wax the joint, both back and front. A suitable medium is beeswax, stiffened with 25 to 50 per cent. of resin. A small piece is warmed, flattened a trifle, and laid on the end of the stylus bar, the box being horizontal. The end of the bar is then warmed by bringing a hot rod (an old screwdriver or bradawl is handy) into contact with it, when the wax melts and flows evenly round the joint. The box is turned over, a flattened piece of wax laid on the screw head, and the hot rod held closely to it until it melts and spreads. The latter procedure can usually be avoided thus: Before waxing, loosen the mica screw a little. Then wax the front, when sufficient wax will flow through the mica hole to run round the screw head. Finally, remelt the wax and, while it is molten, gently tighten up the mica screw.

The foregoing does not pretend to exhaust the subject, nor does it apply to every type of sound-box; but the procedures are applicable to most boxes, and can be confidently recommended as the result of a long and at times painful experience.—H.F.V.L.]

DOPE.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I can well appreciate your desire for an English-American dictionary, when unpacking your new Edison, although my condition seems even more aggravating.

I am denied the joys of a "doped fibre" needle as originally proclaimed by "Indicator," because I don't know what "ordinary gum" means! The most ordinary gum used here, in the States, is chewing gum. However, I can't get myself to boil my nice, clean fibres in the stuff. So I conclude "Indicator" means some other gum.

Friends and books give me quite a list of gums, from which you or some helpful correspondent must help me choose:—1. Any plant exudate which hardens upon exposure to air. 2. A natural gum prepared for industrial use. 3. Gum elastic. 4. A rubber overshoe. 5. India rubber. 6. Gum arabic. 7. Gum shellac. 8. Gum sandarac. 9. Chewing gum. 10. The dense tissues which invest the necks of teeth. And many others which may be quite common to other climates, animals or plants. Which is the magic gum of Mr. Indicator? Do Hall fibres need gumming? Those sold in this country seem to be treated.

Very truly yours,
KENNETH E. BRITZIUS.

"Indicator" replies:—"Forgetting the world-wide circulation of THE GRAMOPHONE, Dr. Britzius's letter came as a shock—a deliciously hilarious shock to my insularity. My imagination is already picturing the peculiar possibilities of my 'doping' recipe in dark places of this wide earth; according to custom 'gum' may mean somewhere the coagulated blood of mothers-in-law, and crime (to us) may eventuate, to add to my long list of indirectly answerable sins. Well now, doctor, you have got 'it' in your enlightening list of gums; it is 'gum arabic,' that is the magic gum, and it is 'ordinary' with us, as asking for a bottle of gum the shopkeeper here generally would supply a water mixture that has had some commercial relationship with gum arabic, duly improved (!) by adulteration with rice starch, etc., that science, aiding business according to the laws of the profits, suggests. Hall fibres do need gumming."—Ed.]

TANGENTIAL TRACKING. WOBBLE & TREMOLO.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR.—Mr. P. Wilson deserves the thanks of all good gramophonists for his two excellent articles on needle-track alignment; not so much for having discovered the proper method of using a swinging tone-arm, on which point he has been anticipated, but for the splendid way in which he has reduced the problem to a couple of simple formulae. The second article contains some conclusions which are open to debate, but the first is a model both for conciseness and accuracy.

One of the worst faults of the usual alignment of sound-box and tone-arm is that throughout the playing of a record the needle is *rotating* relatively to the track, the axis of rotation being of course vertical. As a needle wears it becomes a more or less dangerous cutting tool, and it is obvious that a rotating cutting tool is a very undesirable weapon with which to reproduce a record. With Mr. Wilson's alignment this rotation is reduced to a minimum; with perfect tangential tracking it would be non-existent, but this is beyond the range of the usual type of tone-arm.

Fibre users and those who use semi-permanent needles will find Mr. Wilson's alignment a wonderful boon. Under such conditions I have known a fibre point to last through thirty-three 12-inch records, and that without doping! But I do not, of course, claim that such results are always obtainable. In one respect, however, the fibre user may be disappointed. He will not get the extra volume which Mr. Wilson promises him. I have had over two years' experience, so that it is not merely guesswork when I venture to contradict Mr. Wilson on this point.

Mr. Mackenzie raises an interesting point when he refers to the frequency with which final sustained notes are reproduced as "wobbles" or "flattening tremolos." Passing over his unkind remark about mathematicians and trying to return good for evil, I may say that a steady flattening of pitch, unless due originally to faulty singing or playing, can only occur when the speed of rotation of the record is diminishing. But an uncertain, wobbling pitched note, which always has an "atmosphere" of flatness about it, is simply produced by faulty centring of the record. For a given error in this respect the wobble of pitch increases as the spiral tracks become smaller, and is at its maximum at the end of the record. An error in centring of only one hundredth of an inch produces a fluctuation of one per cent. in the frequency or pitch of a final note, and if this is sustained for several seconds its varying pitch is almost certain to be painfully obvious. The error being only one-third as great at the commencement, its unpleasant effects there are frequently unnoticeable.

But this does not exhaust the trouble that faulty centring may occasion, for there is an extra strain imposed upon the motor, which may therefore at times fail to preserve perfect uniformity of rotary speed of the record, and thus magnify the wobble. Moreover, during a wobbly note the waves of higher and lower frequency may "interfere" and produce "beats" or fluctuations in *volume*, thus converting what should be a steady note into a tremolo.

Now it is important to note that a record may be truly, centrally bored by the maker, and yet it may be "out of centre" when laid on the turntable, *simply because it does not fit tightly on the spindle*. In my own experience I find few records bored too large, but very frequently turntable spindles are turned too small. Hence, special care should be taken in centring records which towards the end have sustained notes.

I would suggest to Mr. Mackenzie that either by accident or design his records fit very well on the spindle of Mr. Balmain's motor, and hence his final notes are well reproduced.

Yours truly,

H. F. V. LITTLE.

Ilford.

HIGH-G-NICS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR.—I read in this month's GRAMOPHONE a letter from Mr. A. M. Gordon Brown desiring information as to the singer of the word "Marguerite" in the Faust record, *Elle ouvre sa fenêtre*, by Farrar and Journet. It is not Journet who sings it, but Caruso. This is, I believe, the only record extant in which Caruso figures, and in which his name does not appear on the label.

Yours truly,

ROBT. E. GARNETT.

London, S.W. 1.

SIR EDWARD ELGAR.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR.—Why do the gramophone companies practically ignore Elgar's works? With the exception of *In the South Overture* and the recently issued *Dream of Gerontius* I do not think we have been given anything of his for months past.

This neglect is very hard to understand, especially after the way the recording companies, notably the Columbia, have lavishly issued the works of British composers. I should have thought that Elgar headed the list.

Many people realise what a great musician he is, but unfortunately are not given many opportunities of hearing his compositions, either in the concert hall or on the gramophone.

True, we have the *Enigma Variations* and one or two snippets of smaller works, but why not the following: *Symphony No. 1*, *Symphony No. 2*, *Cockaigne Overture* (complete), and an uncut version of the wonderful *Violin Concerto*?

This complaint of mine, I think I can safely say, is voicing the sentiments of a legion, but I am sure nobody could be more grateful than I if this earnest request is fruitful of results.

Yours truly,

EDWARD ROBEY.

A SELECTED LIST.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR.—The convivial atmosphere created by your popular periodical prompts me to submit a helpful list of records to the gramophone music enthusiast, who will find it useful, both to his and the general taste. I do not wish to infringe upon the regular criticisms of THE GRAMOPHONE but merely give my personal views of the items, which, after much patience and experience, I here set forth. The items are those purposely evading the "too popular" taste and therefore those that the music-lover should tire less quickly of. Assuming that the reader intends to make his collection as varied and interesting as possible, I will commence with grand opera.

Farrar's *Les tringles des sistres* from *Carmen* (H.M.V. D.B.245) is a splendid idea of vocal passion, working up to a thrilling climax. The reverse side is also from *Carmen*. Ruffo's *Pauve martyr obscur!* (H.M.V. D.B.401) with *O casto fior*, by Massenet, as its companion, are two sides rendered with rich feeling by the great baritone. Battistini's *Voce fatal di morte*, from *Donizetti's Maria di Rohan* (H.M.V. D.B.147). His sob in this is equal to any of Caruso's. *Depuis le jour* (Louise), executed by Edvina (H.M.V. D.B.548) commands the ear for its sheer melodic beauty throughout. On the other side is the famous *Vissi d'arte*, from *Tosca*. Caruso's *A Vucchella* (Tosti) (H.M.V. D.A.103) is a sound investment. Edmond Clement's fine tenor voice comes out well in *En fermant les yeux* (Massenet's *Manon*). This is one of the best airs from this opera (H.M.V. D.B. 166). To cap this little bunch of celebrities—Galli-Curci's *Veille sur eux toujours* (H.M.V. D.B.597), from Meyerbeer's *Etoile du Nord*. A harp accompaniment runs through this aria, and it is undoubtedly one of Galli-Curci's best records.

We turn now to the ballad. *A Memory*, by Goring Thomas, and sung by Carmen Hill, should grace any music lover's "library" (H.M.V. E.314). *Springtime of the Year* and *The Turtle Dove* (H.M.V. E.315) are two lovely songs, splendidly harmonised by the English Singers. The Greshams must not be left out. *Lazily, drowsily* (by Caryll) is very sweet, whilst in direct contrast is *Ye Calte*, on the back, a clever burlesque on feline noises (H.M.V. E.244). Two more of the Gresham Singers' discs—*Mulligan Musketeers* (H.M.V. E.98) and *When Evening Twilight Gathers Round* (H.M.V. E.9) are well worth a place in the "cabinet."

Presuming that the reader's taste is cosmopolitan, we should now consult the Negro Spiritual recordings. The best of these are to be found on the Columbia, sung by Edna Thomas. She has done four, all of which are good, particularly *I got shoes* (Col. 3345). The numbers of the other three are 3370, 3361, 3398.

For the jovial mood there are several witty monologues. Milton Haye's *Meanderings of Monty* on Columbia (two records, 3233 and 3313) are absurdly funny. Ernest Hasting's *Cautious Lover* (H.M.V. C.1128) is clear and humorous; also Vivian Foster's two Columbia records, *Parson at the sewing party* (2567) and *Parson addresses his flock* (3218). The list so far has comprised only vocal work; let us consider the "orchestral." Columbia seem to excel in instrumental records. Their *Der Rosenkavalier* waltz, by Strauss, exposes the timpani well (L.1419). Parts I. and II. of Handel's *Water Music Suite* (L.1437) are examples of splendid recording and

extremely dainty in character. The first two parts of the *Petite Suite de Concert* (L.1406), call for admiration. *Demande et Response* (No. 2) is always charming on full orchestra. The New Queen's Hall Orchestra's version of *Aïda* (L.1439) is different to the usual selection and, I venture to assert, much better. Luigini's *Voice of the Bells* (Col. 974) with Massenet's *Angelus* on the reverse side, forms a good combination. Two H.M.V. records are worthy of mention, *Prince Igor* Ballet Music (D.795) and *In a Chinese Temple Garden* (C.1149), the first of the R.A.F. Band's records.

A collection is incomplete without an instrumental trio. Two exquisite records of my notice are: Schubert's *Serenata* (H.M.V. C.1112), and Braga's *Angel's Serenade* (Col. 3384) by the Cherniavsky Trio.

Among the first-class violin solos is Heifetz's *Valse Bluette* (H.M.V. D.A.244), which is extremely pretty. Kreisler's *Meditation* from *Thaïs* (H.M.V. D.B.319) I regard to be one of his finest. 'Cello records should be welcome; I commend two: Suggia's *Spanischer Tänze* (H.M.V. D.B.680) and Squire's *La Cinquantaine* (H.M.V. E.149).

Now for the piano. *Liebesträume*, played by Backhaus (H.M.V. D.788) and Cortot's *Invitation to the Waltz* (on H.M.V. D.B.168) are items which I have found to bring out the piano tone. There is also a Regal record worthy of praise and purchase, *Electric Girl* (7933).

Finally, to complete this cursory guide, some dance records may be necessary to relieve the tension of classical music at times. Some of the best are: *Pasadena* (Col. 3345), *Spain* (H.M.V. B.1847), *Shanghai Lullaby* (H.M.V. B.1797), *What'll I do Waltz* (H.M.V. B.1831), *Take a Step* (Col. 3439), *Best of Everything* (Col. 3443), *Blotto* (Vocalion), *Parade of Wooden Soldiers* (Col. 3162).

Yours faithfully,

ROBERT L. BIGG.

Brixton.

SPARE RECORDS.

(To the Editor of THE GRAMOPHONE.)

SIR,—May I suggest to your readers that they periodically look through their collections of records and send any of which they have tired to the Clerk to the Council, British Red Cross Society and Order of St. John, 19, Berkeley Street, W. 1, for distribution amongst the various Ministry of Pensions Hospitals.

Having spent much time in these institutions myself, I know how very keenly an occasional new batch of records is appreciated by the patients, some of whom have been bed-ridden for three or four years.

I am, Sir, yours faithfully,

S.E. 13.

ARTHUR W. GAYTON.

H.M.V. 1925 CATALOGUE.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I beg to draw your readers' attention to the fact that the Gramophone Company, Ltd., have recently issued their list of records to be deleted from their 1925 catalogue. As in previous years, it is difficult to understand the reasons for the withdrawal of some of the records enumerated while other inferior discs remain on the list.

Edmond Clement's records have been recommended both in the columns of your paper and in "Gramophone Nights," and the admirers of this singer will no doubt be surprised to find that every one of his records, both solo and concerted, is to disappear. Readers who have not heard *Vainement, ma bien aimée* (*Roi d'Ys*) or the duet with Geraldine Farrar *Lontano, Lontano* (*Mefistofele*) should do so before it is too late. Why too is Frieda Hempel's record of Schubert's *Wohin* and *Ungeduld* going? All the records by Mabel Garrison, Paul Franz, Maria Galvany are also being cut out along with some by Sophie Braslau, Gadski, Schumann-Heink and Zanelli.

In the orchestral section we are to lose the Albert Hall Orchestra's record of the *Figaro* and *Egmont* Overtures. We have a new *Egmont* but there will be no *Figaro* Overture left on the list. Other two orchestral records are also to go D134 (*Carmen* Intermezzo and part of *Sylvia Ballet*) and D194 (Imperial Philharmonic Orchestra) *Jewels of the Madonna* Intermezzo. Among other black label records being cut out are D115, D530, D273, D648, D662, and D669 by Robert Radford, D69 and D644 by Mark Hambourg, D82 and 83 by Irene Scharrer, and D79 and 80 (*Elgar Concerto*) by Marie Hall; possibly some of the instrumental records mentioned are old recordings.

Yours faithfully,

Edinburgh.

J. H. B.

THE PROLOGUE TO PAGLIACCI.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—May I take the liberty of correcting Mr. Herman Klein on the subject of Peter Dawson's record of the *Prologue to Pagliacci* (H.M.V. C.968)? This record is not complete! There is a most ridiculous and unwarranted cut in the orchestral prelude, bars 39 to 79, both inclusive, being omitted. Mr. Klein is not alone in thinking this record to be a complete version. I have been assured by a member of H.M.V. staff that this was the *only* complete version.

A complete version—in Italian—I think may be found in the full opera as recorded by H.M.V. I understand that these records may be purchased singly if ordered.

Would it be possible for Mr. Klein to let us have the benefit of his comments on this version of the *Prologue*?

Yours faithfully,

A. W. HEPBURN.

West Norwood.

PIANO CONCERTOS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have often wondered why more pianoforte concertos are not recorded. At present there are, I think, six in the market, those of Grieg and Beethoven (one only), Liszt (two), César Franck and Saint-Saëns (one only). Of these, three are included in my modest collection and I regard them as amongst the best records I have.

I should like to draw attention to two works that have so far not been recorded, I refer to that monumental work of Tchaikovsky in B flat minor and to Rachmaninoff's concerto in C minor, to my mind one of the finest concertos that has ever been written; both these works seem to me especially suitable for recording.

Yours truly,

LESLIE HILL.

LIGHT OPERA.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The recent issue of another song from *Les Cloches de Corneville* (H.M.V. B.1839) reminds one again of the wide field for exploration open to the recording companies. Every month we see fresh batches of ballads on the lists, and nearly every one of a very mediocre type. Light opera has hardly been touched, and, with the exception of the Gilbert-Sullivan operas, what has been done has been very indifferently accomplished. I feel sure that people will get more and more cautious when purchasing records (no doubt THE GRAMOPHONE will have something to do with this!), and however much they like one side they will not pay 3s. to 5s. to secure this and be "palmed" off with any old thing on the reverse.

Without doing a light opera in its entirety perhaps one of the companies could work out a series and give us the best melodies from a good number of both the well—and lesser—known productions. They could put one or two every month on the market, and I think it would be a good idea to retain the same artists so that there would be some uniformity. This action would not clash with the celebrity records at 8s. 6d., etc., surely?

A few weeks ago I saw mentioned in a newspaper that Peter Dawson was considered the "best seller" in the record world. Look at his list of records—quite a geography lesson, aren't they? Up to about two years ago the H.M.V. Co. used to issue some fine records (*Gentle Lady*, for instance), and now every one is of the ballad type. I think that if one company started issuing records at a reasonable price they would go very well indeed, but it would be necessary to give two titles from the same opera, as before-mentioned.

What about Offenbach's innumerable operas, which our French friends have on their theatres all the year round, and which are only seen here at amateur shows? How about Edward German, Mozart's *Marriage of Figaro*, *Don Giovanni*, and *Il Seraglio*? Then surely one could reckon the *Chocolate Soldier* as a good one?

I know that the word "wireless" is practically taboo in your periodical, but I really think it will be a serious competitor to the cheaper make of records. In a few years time it will be twice as good as it is now, and when you consider that for £1 or so per annum you can have a very good programme every evening, records that wear out will look very dear? If one spends £1 to £2 per month on records it takes some time to get up such an assortment that one never tires. I dislike wireless myself, but I am trying to look at the matter from the point of view of the ordinary man in the street, who, after buying 50 records or so then

finds that he must keep on and on. Well, he's the customer that is going to let the gramophone slide into oblivion. I am only referring in this letter to the "plum label" and "dark blue" label customers, and not the people who like grand opera and symphonies. After all, I suppose it is cheaper to turn out two fox-trots at 3s. than anything else?

Yours faithfully,
Stroud Green. ————— FRED. HOOSON.

MISCELLANEOUS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I should like to protest against the vicious habit of omitting the chorus in celebrity discs. Such songs as *Casta diva* and *Bello a me ritorna* (*Norma*), *Votre toast je peux vous le rendre* and *L'Amour est un oiseau rebelle* (*Carmen*) and *Le veau d'or* (*Faust*) seem to lose a great deal when the choral part is played by the orchestra. Also let us have some good operatic choral records—*The Kermesse Valse* and *The Soldiers' Chorus* (*Faust*), *The Sailors' Chorus* (*Flying Dutchman*), *The Pilgrims' Chorus* (*Tannhäuser*), *The Anvil Chorus* (*Il Trovatore*), and others.

The new Dal Monte record of the Mad Scene gains a great deal by having a chorus—even though they sound as if they were in the next county! Could not H.M.V. produce a 10-inch record of (a) the preliminary recitatives—*Eccola! Il dolce suave*, etc., and (b) the trio and chorus between the first part of the Mad Scene and *Spargi d'amaro pianto?* We should then have (with Pinza's record) an almost complete scene from *Lucia*. I am sure this policy of linking up detached numbers would be welcome and could be much extended.

I should like to disagree with those readers who praise Tita Schipa's *Actuelle* record (10389)—at least my copy was very unsatisfactory as far as the recording goes.

I suggest that in first reviews of records comments on (a) music, (b) recording, (c) performance (technique and interpretation) seem the essential points to be considered, and that every record reviewed should be dealt with on all these counts.

I have "doped" some fibre needles according to "Indicator's" recipe and can say that it is very satisfactory—the tone is better and the needles stand up to shrieks that previously took the point off without fail.

I endorse Mr. R. Dex Keighley's letter in the September number asking for Mr. John Coates to sing *Diaphenia*, and I should also like a series of old and new Shakespearian songs from him. I also want Dorothy Silk in Bach (some of the *B minor Mass* preferably) and Sir Thomas Beecham in Mozart.

The following list of my twelve best records may be of interest: (1) *Rigoletto*—*Piangi, piangi, fanciulla* (Galli-Curci and de Luca) and *Romeo and Juliet*—*Oh ne fuis pas encore* (Bori and Gigli) (H.M.V. D.A. 381); (2) *Wohin und Ungeduld* (Schubert) Hempel (H.M.V. D.A. 251); (3) *Pagliacci*—*Prologue and Barber of Seville*—*Largo al factotum* (Stracciari) (Fono. 74184); (4) *Blow, blow thou winter wind* (and two other songs by Quilter) Gervase Elwes (Col. L.1055); (5) *Overture in D minor* (Handel) and *Fantasia in C minor* (Bach) (both arranged by Elgar) R.A.H. Orchestra (H.M.V. D.838); (6) *The Two Grenadiers* (Schumann) and *Wolfram's Song* (from *Tannhäuser*—Wagner) Bohnen (Bruns. 50033); (7) *The Mad Scene* (from *Lucia di Lammermoor*—Donizetti) Dal Monte and Chorus (H.M.V. D.B.712); (8) *Farewell and Death of Boris* (Moussorgsky) Chaliapine and Chorus (H.M.V. D.B.100); (9) *Porgi amor* and *Dove sono* from *The Marriage of Figaro*—Mozart) Heckmann-Bettendorf (Parlo. E.10163); (10) *The Jewels of the Madonna* (Intermezzos) (Wolfe Ferrari) L.S. Orchestra (Col. 914); (11) and (12) *Suite for Flute and Strings* (Bach) Murchie and Symphony Orchestra (Col. L.1557, 1558). I should have liked to include also the Gervase Elwes *On Wenlock Edge* records, which are all beautiful, as is *The Roadside Fire* (on the back of No. 6).

My favourite singers are Galli-Curci, Stracciari, Chaliapine, and Gervase Elwes. How different the latter's voice is on Col. and H.M.V. records!

Yours faithfully,
Banbury. ————— J. DUMMELOW.

THE GRAMOPHONE IN INDIA.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—As a constant reader of your valuable journal since its publication, it has occurred to me that your readers might perhaps care to know something of the trials and troubles of a gramophonist in India, more especially in an up-country station.

I do not recollect to have seen any of your correspondents writing from this country.

So far as records are concerned we are catered for by the Gramophone Company, Ltd., which has a factory in Calcutta and a retail branch in Bombay. In most of the large up-country towns are to be found agencies where if records are not in stock they can be obtained from Calcutta in anything up to a month. There are at present in existence two catalogues of "Western" records. I use the word "Western" to distinguish between the various catalogues which this enterprising firm also publishes in the vernaculars. Indeed I doubt whether if it were not for the latter that we should get the former. The majority of the well-known types of machines are also obtainable in this country, and there are several music sellers in the large coastal towns who sell other makes of gramophone also.

The two catalogues of H.M.V. records contain extracts from the Black and Plum, and the Red Label sections respectively of the home catalogue. The Black and Plum list contains a mere fraction of the records obtainable at home. There is, in addition, a Zonophone list.

There is one firm in Calcutta which stocks a certain number of Columbia records which are retailed at prices equal to home+30 per cent. import duty. This firm offers to send records out on approval. H.M.V. records, being manufactured in Calcutta, are enabled to be sold at prices only slightly higher than those ruling at home.

Thus a 12-inch double-sided Red Label costs Rs.7; Black Label costs Rs.6; Plum Label costs Rs.4.12. A rupee may be taken at 1s. 4d. It is a matter of regret that Columbia records are practically unobtainable.

Living in an up-country station one seldom has the opportunity of hearing new records before purchase, and so it is generally a question of a "pig in a poke." For buyers of the less classical items this is doubtless not such a serious matter. But if one is a "high-brow" one can only rely on the reputability of the artist, or, if I may use the word, "classicality" of the composer. Perhaps there may be another gramophone enthusiast in the station prior to one's arrival, and often in that way one may make a find.

The present records turned out from Calcutta compare favourably as to surface with those produced at home, though until recently it had been found necessary to use a mixture of a very tough nature which gave a loud scratch. The rooms of Indian bungalows generally have lofty ceilings and are fashioned on a more generous scale than are those at home. Consequently any but a very large machine is not heard to the best advantage out here.

I am, Sir, yours faithfully,
Rajputana (India). ————— R. J. N. .

DOPING FIBRE NEEDLES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The amount of friendly correspondence from various parts of England and Scotland which I have received in connection with my letter about doped fibres is a striking testimony to the extent of their use, and also to the influence of THE GRAMOPHONE, on the hospitality of whose pages I hope you will allow me again to trespass in order to offer a tip which I think is of even more value than doping. Briefly it is "perfect pointing." This is only to be obtained by the use of a proper cutter. Those affairs on the clipper principle soon get blunt, the screw is always working loose, and it is a matter of chance whether you get a decent point or not. My advice is to get one of the latest H.M.V. cutters, which only costs 5s. The cutting is done with the needle in the sound-box, which holds it steady, and the blade is a circular razor-edge giving uniformly good results. With this cutter a doped needle will play firmly through any record which is worth playing at all. To take a concrete instance, I have a record of the final duet from *Aida* sung by Gadski and Caruso, H.M.V. old Celebrity, the second part of which invariably broke down an ordinary fibre. It now plays through perfectly, Caruso's high note towards the finish coming out clearly and sweetly with Gadski's voice as a background, a lovely piece of singing which, incidentally, a steel needle would soon tear to pieces. I certainly think that the doped fibre gives a firmer and better tone, though this is, of course, a matter of opinion. Whether a record will play through or not is, however, a question of fact which can be settled by anyone who cares to take an amount of trouble which is certainly worth while.

Yours truly,
PURLEY. ————— LIONEL GILMAN.

THE N. G. S.
(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Your scheme for the formation of a National Gramophone Society is really magnificent. It has long been wanted, and as an enthusiastic listener and reader of THE GRAMOPHONE (incidentally an admirer of Compton Mackenzie's books, but this was even before I had a gramophone) I am intensely eager to join with you in your venture. Unfortunately, I am quite unable to afford £6 a year in *advance*; that is to say, I cannot know beforehand whether I shall be able to spare the money during the year.

I have therefore written to ask you a favour: can you put me in touch with a person in somewhat similar circumstances, who, I daresay, would share the subscription with me and, of course, dispose of the records similarly? This we could arrange between ourselves. Of course, I should like someone living fairly close to me, but this is not very essential.

Yours faithfully,
WM. AR. THOMPSON.

Woolwich, S.E. 18.

P.S.—I have been very successful with my "Bazaar" advert. this month. Eight replies came the first day.

[We commend this letter to the notice of other readers in like case. Anything that we can do to provide a *modus dividendi* will be done.—ED.]



Book Reviews

THE MARGIN OF MUSIC. By Edwin Evans. (Oxford University Press). 3s. 6d. net.

Mr. Edwin Evans has written a thought-provoking little book for the Oxford Musical Essays. The modest title indicates that the writer does not claim to do more than touch upon the fringe of the subjects of his short studies—all of which are reprinted from *Musical News and Herald*. The first of these deals with the functions of the music critic, whose calling was for long a despised one. Mr. Evans rightly says that the man who cannot afford a big library is able to gain a considerable knowledge of new books from the many excellently written and informative reviews that appear, but that the musician cannot gain a corresponding knowledge from concert notices of new works. However this may be, it is only fair to remember that no quotations in music type can be given in an ordinary review, whereas quotations from a book offer no such difficulties. Further, music, by its very nature, eludes description in a literary sense; the analytical reviews in this paper are meaningless unless read as the music is playing.

Nevertheless, there is certainly room for improvement both as regards the quality and temper of musical criticism. The second essay, "North and South," should be read by all super high-brows. "Both Bach and Pergolesi," M. Diaghileff has said, "wrote divine music, but not for the same divinity." We are all rather apt to worship only one god in music and in contemplation of his divinity to ignore the other deities. As Mr. Evans truly says: "Delibes," for instance, "stands for an element in music the absence of which would impoverish its substance." He pleads, and I support him wholeheartedly, for a spirit of adventure which would keep us from musical insularity. Of the other essays there is an interesting discussion on "Melody" and an amusing one on the "Passing of the Top E Flat." "Seeing is believing" opens up again the vexed question of score-reading as a substitute for actual hearing of the music. Mr. Evans tilts at a famous contemporary who strenuously advocates this practice. It seems obvious, as he says in this gently satirical essay, that "Scores . . . must be read in the right degree of intensity, both absolute and relative . . . they must be read at the right speed and in their respective instrumental colouring." He goes on to congratulate the half-dozen musicians living who are able to perform a feat savouring of the miraculous!

There is, at least, no doubt as to the value of score-reading, as a preparation to hearing or during actual performance. I wish, by the way, Mr. Evans could give the word "empirical" a rest,

One grumble: why did the publishers spoil the blue marbled cover with that ill stuck-on label?

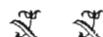
THE TEACHING OF INTERPRETATION IN SONG. By Dawson Freer. (Evans Bros., The Kingway Series, 2 6 net.)

This little book covers rather different ground from Plunket Greene's classic "Interpretation in Song"; the latter dealt with the art of the singer, whereas the book under review is intended to be of assistance to the teacher of singing. It has many wise and valuable things to say and is well worth the modest sum of half-a-crown. But a doubt inevitably arises in the mind over the very title of the book itself—the *teaching* (italics mine) of interpretation in song. Can interpretation be taught at all? Some pupils are excellent mimics and can interpret a song in such a way as to deceive all but the elect; in the interpretations of others the teacher's work is all too plainly visible and so they are mechanical and not original. Interpretation depends primarily on the gift of imagination; if this is lacking in a pupil his renderings will never live, however skilled the teacher. It is precisely this quality your English singer so pitifully lacks; it is this lack that makes English song recitals so dull and stodgy. Mr. Freer well says that "unless self-consciousness is conquered interpretation is impossible"; nor can the imaginative faculty be liberated either until this arch enemy be overcome. The teacher can only suggest or prune or develop; in his heart he must know that many of his swans are really geese.

Mr. Freer says "it is necessary that the teacher should be an intelligent singer himself"; this is undoubtedly true though a big teaching practice makes cruel demands on the voice. Of course, as Mr. Newman said, I think at a brass band contest, it is not necessary to lay eggs to tell a good from a bad one!

The chapters on the liberation and expression of the emotions and on the choice and study of songs are excellent. I think Mr. Freer is rather dogmatic about appropriate and inappropriate songs. He thinks men and women should only sing songs appropriate to their own sex, and asks us to "imagine a man singing Schumann's song cycle, *Frauenlieben und Leben*." Well, I have heard it beautifully sung by a man, and the man *was* a man and not a nincompoop. Has not Gerhardt very successfully interpreted the *Erlkönig*? There are, of course, some songs impossible for one or the other to sing, but the majority (the songs I mean) certainly are bi-sexual.

N.P.



WORDS WANTED BY READERS

- (1) "The Legend of Kleinsack" from "Tales of Hoffmann," as sung by Tudor Davies on H.M.V., D.654.
- (2) "The Song of the Flea" (Moussorgsky). English version.—By H. M. Severn, 14, Walpole Road, Twickenham.
- (3) "Who is Sylvia?" and "Serenade," as sung by Charles Hackett (Col.).
- By Harold S. Wilson, 144, Bridge Street, Bow, E. 3.
- (4) "O Paradise" (L'Africaine) } As sung by }
(5) "Spirit so fair" (Favorita) } Evan Williams.
—By L. B. Bays, Tranmere, Old Colwyn, N. Wales
- (6) "Lo, here the gentle lark," as sung by Galli-Curci.
- (7) "Flower Song" from "Carmen," as sung by Tudor-Davies.
- (8) "Danny Boy," as sung by Schumann-Heink.
- (9) "An Eriskay Love Lilt," as sung by Hislop.
- By T. Stoney, Boatford Lodge, Langholm, Dumfriesshire.
- (10) "O sole mio," as sung by Caruso. Italian with English translation.
- By Miss S. Rose-Innes, 131A, Church Road, Barnes, S.W. 13.
- (11) "Preguntale a las estrellas," sung by De Gogorza.
- (12) "Mi Niña," sung by De Gogorza.
- By "Valparaiso," 35, Royal Park Terrace, Edinburgh.
- (13) "Si pel ciel," duet from "Otello" (Verdi), sung by Caruso and Ruffo. Words and translation.
- By Evan G. Jones, 26, Enid Street, Cardiff.
- (14) "L'Heure exquise," Virginia Rea.
- (15) "Chanson Provençale," Virginia Rea. French words.
- By A. Allan, 42, Finnart Street, Greenock.
- (16) "Take a pair of sparkling eyes," Tudor Davies, and "Here we are at the risk of our lives," Jones and Thornton, H.M.V., D.43.
- (17) "Down among the dead men" and "Comrades in Arms," Holme Valley Male Choir, Col. 3466.
- By A. D. Thomas, N. Wales Sanatorium, Denbigh.

NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 58, Frith Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(160) **Musica Records.**—For the guidance of readers interested I quote a few items from the Musica catalogue which are all real "gems" of recording:—"Moldau" (Smetana), in three parts; "Tod und Verklärung" (R. Strauss), in six parts (*complete* and much superior to our issues); "Jupiter" Symphony, No. 41 (Mozart), on four discs; Beethoven's "Pastorale" Symphony, on six discs; Brahms' First Symphony, on five discs; "Also Sprach Zarathustra" (R. Strauss), on three discs; Beethoven's Seventh Symphony, on four discs; Beethoven's Fourth Symphony, on five discs; Beethoven's "Eroica" Symphony, on six discs; Schumann's Second Symphony, on three discs; "Zampa" Overture (two parts); "Stradella" Overture (two parts); "Coriolan" Overture (two parts); "Le Carnaval Romaine" (Berlioz) (two parts); "Die Wiesne Dame" (two parts); "Barbier von Bagdad" Overture (Cornelius) (two parts); "Iphigenie in Aulis" (Gluck) (two parts); "Meeresstille und Glückliche Fahrt" Overture, on two discs (Mendelssohn); "Don Juan" (Mozart) (two parts); "Raymond" (two parts); Spanish Suite, by Albeniz, on two discs; "Peer Gynt" (four parts) (far superior to our new Columbia issues); "Ungarische Rhapsodie," No. 1 (Liszt) (four parts); Wagner's "Faust" Overture (four parts); "Invitation to Valse" (Weber) (two parts); "Don Pasquale" Overture (Donizetti) (two parts). These are all orchestral, mostly by Philharmonic Orchestra, at 4s. each. Of the vocal operatic series, the following are far in advance of any I've yet heard:—"Wotan's Farewell" (two parts), by Fredrich Schorr; "Tannhäuser" Prayer (two parts), by Lilly Hafgren-Dinkel; Air from "Barber of Bagdad," by Michael Bohnen and chorus; "Siegfried" Forest Scene Duet (two parts), by E. Krauss and Kate Herwig; "Morgen" (R. Strauss), by Lotte Lehmann; "Serenade" (Gounod), by Selma Kurz, with violin by Prihoda; "Norn a" Air ("Keusche Götter"), by Frieda Herrpel; "Du Bish der Lenz" from "Walküre," by Lotte Lehmann; "Othello" Prayer (two parts), by Grete Stückgold; "Neue Freuden" and "Ihr, die ihr Triebe" from "Figaro's Hochzeit" by Elisabeth Schumann; Two Airs from "Magic Flute," by Irene Eden; "Lohengrin" Swan Song, with opera chorus, by Curt Taucher; "Isolde's Love Song" and "Hall of Song" ("Tannhäuser"), by Frida Leider; and a quintette record of "Meistersinger" (far above H.M.V. issue of same). Some of the above soprano airs are simply wonderful. One has to hear them to realise how better they are than our own makes. In instrumentalists, some records by Vassa Prihoda (violin), especially the Paginni items (*complete*), Wilhelm Kempff and E. d'Albert (piano solos), and Walter Fisher on the grand pipe organ, are excellent.—W. C. A. S., Leigh-on-Sea.

[We are obliged to our correspondent for his interesting information. It appears that these 12in. d.s. records can be obtained for 4s. each through Mr. Barnett, 5, Brighthall Avenue, Westcliff-on-Sea, the inventor of the Recordia diaphragm, to which, in conjunction with a Voltona sound-box, our correspondent gives top marks. See also a letter on page 100 of Vol. 1.—ED.]

(161) **Chopin Waltzes.**—I made a short list of the Chopin waltzes, with the number of times that each has been recorded by H.M.V., Columbia, Brunswick, or Edison, with the following gloomy result:—Op. 18 in E flat, two; Op. 34 in A flat, two; Op. 42 in A flat, five; Op. 64 in D flat, five; Op. 64 in C sharp minor, four; Op. 64 in A flat, one; Op. 70 in G flat, three; Op. 70 in B minor, one; Op. Posth. in E minor, two. Total, 26 records for 9 unhappy works!—J. W. H. B., Gifford.

(162) **Australian Prices.**—The prices of records have lately come down. The old single-sided Celebrity records were selling at 10s. 6d., but now we are getting the double-sided ones for the same price . . . The growl I have at the present time is at the machines. Instead of coming down these have gone up in price. For instance, H.M.V. No. 160 is in oak, £22 10s., in mahogany, £27 10s., in England. In Australia it is priced at, in oak, £42, in mahogany, £48.—T. F., Maryborough, Queensland.

(163) **Corrections.**—I should like to point out that Actuelle 10375 and 15147 referred to on page 21 of Vol. 2 are not new

issues. On page 137 surely the "Tannhäuser Overture" only occupies three *single*-sided Victor records?—J. D., Banbury. [Yes.—ED.]

(164) **The Everplay Needle.**—I find that with an inclination of 45 degrees I have to let the needle out so far that it is too weak to play properly. The difference is very slight in actual measurement, I agree, but still it bends up enough to spoil the reproduction. Will someone kindly advise?—"Progress," Wellington.

(165) **Xylopin Needle.**—I suppose that the new Xylopin which you refer to on page 155 is improved by being stronger than the old one? I prefer the old one to fibre in tone, but it cannot be sharpened again easily when the point breaks, as it often does on difficult records. What we want is a wooden needle that will "stand up" to any 12in. record.—S. P., Haywards Heath.

(166) **Cuts.**—Is the re-made version of the Venusberg music (Columbia L.1378) cut differently from the old one, the first side of which stopped short at the wonderful climax, and the second side omitted it altogether?—H. S. G., New York City, U.S.A.

(167) **Cuts.**—Is the Catterall and Murdoch version of John Ireland's violin sonata differently cut from that of the old Sammons and Murdoch records (Columbia, L.1322 and 1323)? In particular, is there more of the last movement recorded?—H. S. G., New York City, U.S.A.

(168) **Elwes Records.**—Which are the best Elwes records, other than the "Wenlock Edge" series (Columbia)?—H. S. G., New York City, U.S.A.

(169) **The English Singers.**—Which are the best records of the English singers (H.M.V.)?—H. S. G., New York City, U.S.A. [E 260, 267, 290, 292 and D 663.—ED.]

(170) **Record Wanted.**—Can any reader please say if there is a record of the song "Three Green Bonnets," also Korbay's "Mohacs' Field" (a Hungarian folk-song)?—H. P., Didsbury, Radford on H.M.V. E 351 for the latter.—ED.]

(171) **The London Band.**—This was in existence twelve to eighteen months ago, and played at the Piccadilly Hotel for dance purposes every night, and to my knowledge also played at the London Hippodrome and the Victoria Palace for some short time. In case this band has made any records will you please inform me of the maker's name and where I can obtain them?—P. V. S., Bradford.

(172) **Shakespeare Records.**—There are hundreds of lovers of literature who would welcome the issue of some Shakespeare recordings. The wireless has shown us how very fine and effective these records would be. It would be truly glorious to have a scene given to us by Sybil Thorndike and Godfrey Tearle, or to hear Mr. Ainley give us the "To be or not to be" speech from "Hamlet," and we must not forget the divine Ellen Terry.—W. A. N., S.W. 1.

(173) **The Schubert Octette.**—Cannot one of the recording companies be persuaded to give us a complete recording of the Schubert Octette? Owing to the difficulty of obtaining performers, this beautiful work is seldom heard as a concert piece; but if it could be recorded it would be more widely known and appreciated. Perhaps the N.G.S. could help us.—J. S. B. N., Eton.

(174) **Best Records Wanted.**—(a) Of Journet, (b) Of "Il Bacio."—S. H., Budleigh Salterton.

(175) **Complete Recordings.**—Could you refer me to a good orchestral record of the Grand March from "Tannhäuser," also a choral record of the chorus for female voices from "Samson and Delilah" ("Spring Smiles again")?—C. H. H., Bristol.

(176) **Automatic Stop.**—Has any reader found it possible to set the automatic stop so as to operate accurately in connection with every kind of record and needle? I have a new Columbia Grafonola and can never rely upon the automatic stop to operate accurately in all cases. The number of blank grooves after the last note has been played, and the kind of needle—e.g., fibre or steel—have to be taken into account, and it is not easy to do this as there seems to be no strict standard in these matters. On one Columbia record I find that the last groove has been carried forward to the inner space on the record, thus saving the necessity for any close adjustment of the stop. Could not this be done on all records?—D. W. E., Loughton.

(177) **Sympathetic Chromic Needle.**—I find that this needle seems to split the sound and give the notes an edge on certain records, the effect being the same as if the music were played through a comb. Is there any cure for this? I may say that I use a No. 7 Columbia sound-box.—D. W. E., Loughton.

(178) **Fibre and Steel Needles.**—I have been told that it injures a record to use fibre and steel needles alternatively, the theory being that the oil from the fibre needle renders the surface of the record more sensitive to the damaging effects of a steel needle. Is this theory correct?—D. W. E., Loughton.

(179) Could any of your readers tell me if anyone has written a setting of Shelley's "Love's Philosophy," the first line being "the fountains mingle with the river and the river with the ocean"? Is it Roger Quilter, and, if so, is there any record of same?—J. E. S., Hammersmith.

[Gervase Elwes, on Col. L.1055, with "Blow, blow thou winter wind" and "Now sleeps the crimson petal." All three composed by Quilter.—ED.]

(180) **Frank Bridge.**—Is there any record made of Frank Bridge's setting of "Go not, happy day"?—J. S. E., Hammersmith. [No.—ED.]

(181) **From South Africa.**—This paper has saved me about £10 during the period in which I have been reading it. Can any of your readers tell me (a) whether there are records of Josef Schwartz, (b) what the best sound-box is for vocal music?—J. J. von R., N. Paarl, S. Africa.

(182) **Sympathetic, Chromic, and Euphonic Needles.**—There is one objection to this kind of needle which the makers could very easily remove. How are we to keep count of the number of records played with each point? . . . A simple form of indicator such as a numbered disc with a movable pointer . . . or a new brake for the motor with a disc showing a fresh number after each application.—E. D. M., Derby.

(183) **Tetrazzini.**—She has made some exquisite records for H.M.V. The "Polonaise" from "Mignon" and her record of "Una voce" are gems to add to any collection. Perhaps . . . the Editor . . . would review the Tetrazzini records as he did those of McCormack in the October number.—E. J., Neath.

(184) **Best Version Wanted.**—Could you please tell me the best version of César Franck's "Sonata in A" for violin and piano?—J. B. B., Stockport.

(185) **Price of Records.**—Can anyone enlighten a careful Caledonian and say why the price of Re-Creations is not on a par with that of other American recorded records? For instance, the price of Victor Red Seal records is \$2, H.M.V. Red Label, 8s. 6d.; Brunswick Gold Seal, \$2; Brunswick-Clifftophone, 8s.; Vocalion Red Records, 10in., in U.S.A. \$1; Aeolian-Vocalion, 4s.; Re-creations, 50,000 series, U.S.A., \$1; U.K., 5s. 6d.: 82,000 series, U.S.A., \$2; U.K., 11s. Why, please?—W. J. W. H., Manchester.

[Presumably the reason is that Edisons are not pressed in this country.—ED.]

(186) **Needle Angle.**—H.M.V. and numerous other machines with swan-neck tone-arm may be right in radius for tracking at 30 degrees (from the vertical, i.e., what is called 60 degrees in recent correspondence), with an ordinary needle; but place a long soft-tone needle in the stylus socket and forward goes your point of contact, probably producing an angle something like 40 degrees. My instructions to Violophone users are to play at an angle . . . of 36 degrees. At 45 degrees the ordinary tapered steel needle is too much riding the walls of the recorded track.—J. T., Liverpool.

(187) **Record Wanted.**—Could any of your readers tell me whether there is a record of a comic song that used to be sung years ago (usually by a male quartet) about a number of Italians who had come to London. I am inclined to think it was called "Italio." It contained a number of Italianised-English words ("brasso," "compo," etc.) and ended with "de Monkey and I."—A. D. T., Denbigh.

(188) **"The Surroundings."**—Captain Barnett (p. 166) seems to be thinking more of the Old Rich than the New Poor!

I am assured by my friends that I have an exceptionally good "gramophone" room. It is 19 ft. by 11 ft., plus a bayed window of 9 ft. by 3 ft., height being 9 ft. It has a 9 ft. by 12 ft. carpet, the surrounds being polished lino. The Grafonola stands on a table in the corner furthest from the window and fireplace, and is directed towards the far corner nearest the window, thus seating the audience at as great a distance as possible from the instrument. I much prefer this corner position to the centre of the wall. The reproduction with fibres is exceedingly good and powerful, particularly when the room is nicely warmed by gas, a heating installation invariably appreciated by gramophones. With steels the volume is surprising. I should add that I have a papered ceiling, upholstered furniture and small pictures, some of which are not

close against the wall; so perhaps there are still a few crumbs of consolation left for those who have fearfully contemplated domestic upheavals of the most drastic nature after reading Captain Barnett's very interesting article. If any Colonial readers (particularly South Africans) would care to correspond with me I should be glad to hear from them.—J. C. W. C., c/o. THE GRAMOPHONE.

(189) **Virtuoso Quartet—Tchaikovsky's Quartet in D.**—Surely the only rational place for the "spare" Glazounov side is the obverse of the "Scherzo"! This pairing would have been an ideal "solo" disc for those not wishing to buy the whole quartet.—J. C. W. C., Tulse Hill.

(190) **Dust on Records.**—I have found a lot of dust even on the most carefully kept records, and therefore have a little flat-shaped brush for them, and also a pad, but better than all is a double sided duster made of good velveteen. Fold this to make an edge, and having placed the record on the turntable and set it running, let the velvet edge rest on the record. The result will, I am sure, surprise many. I have been told the chief reason steel needles wear records is that the particles of steel left behind in the grooves are rubbed in on the next playing and fray these. It may be all wrong but it sounds sensible. And similarly, other dust particles must have an injurious effect on the playing and the record.—Rev. E. K., Hampstead.

(191) **Eweler String Quartet.**—I was rather surprised to see no reference in the October GRAMOPHONE to the Parlophone String Quartet records reviewed the previous month. The Haydn "Op. 19, G major Allegretto" appears to me to be the Op. 64, No. 6, E flat Andante played faster. Compare it yourself with Columbia 937, Part 2. Is this a Parlophone joke to put P. P. "off" the score? No wonder he was unable to get it!—W. H. W., E. 15.



ANSWERS TO QUERIES

[Will readers please notice particularly that answers should be written on separate slips?—ED.]

(84) **Best Vocal Records.**—*Soprano*: 3398, L.1442, D.1477, L.1098, 7341, 7323. *Contralto*: 977, 7311, 7310, 915, 3346, 7305. *Tenor*: D.1446, L.1055 (and all by Gervase Elwes), D.1453, 2996, 973, D.1411. *Baritone and Bass*: 949, 3224, 2859, 3364, L.1568, L.1488. *Duets*: 7334, L.1562.—J. D., Banbury.

(125) **Best Records Wanted.**—I must thank J. R., of St. Helens, for pointing out my bad slip, for slip it was, with regard to the "Prologue" and "Vesti la Giubba" (Pagliacci). Perhaps I shall catch J. R. out one day!—J. E. S., Hammersmith.

(154) **Catalogues.**—Messrs. Barnett, Samuel and Son, Worship Street, London, E.C., were agents for Jumbo records.—W. J. W. H., Manchester.

(158) **Best Renderings.**—Columbia record No. L.1005 contains the best rendering of the Introduction to the Third Act of "Lohengrin." It is played by the New Queen's Hall Orchestra. On the reverse is Sir Henry J. Wood's orchestral version of the Rachmaninoff "Prelude in C sharp minor," which is also asked for. New Pressing essential. The "Lohengrin" is a new recording.—S. K. R., W. 2.

(158) **Best Renderings.**—"The moon hath raised her lamp above," H.M.V., D.A.172 (duet, McCormack and Werrenrath), price 6s. "Admiral's Broom," H.M.V., E.93 (Charles Tree), price 4s. 6d. "Drake Goes West," H.M.V., B.1475 (Peter Dawson), price 3s. "Excelsior" and "Watchman, what of the night?" H.M.V., D.301, (John Harrison and Robert Radford), price 6s. 6d. "Shipmates o' mine," H.M.V., E.78 (Robert Radford), price 4s. 6d. Four Indian Love Lyrics, H.M.V., 1685-6 (Peter Dawson), price 3s. "Take a pair of sparkling eyes," H.M.V., D.43 (Tudor Davies), price 6s. 6d. Rachmaninoff's "C sharp minor Prelude," H.M.V., D.A.370 (piano, played by the composer), price 6s.—You will notice the majority I have selected for your approval are H.M.V., but I feel that, besides supporting H.M.V. very heartily you get the pick of the vocalists—McCormack, Peter Dawson, Robert Radford, Tudor Davies, etc.—and a good all round performance is the result. I hope some of these will be of use to you.—J. E. S., Hammersmith.

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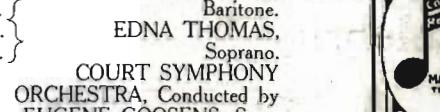
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3488	Swing Low, Sweet Chariot (Negro Spiritual) Mamzelle Zizi (Creole Patois)	
3489	Midsummer Madness—Selection. Parts 1 and 2	
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3491	Hello, Ernest. Part 1 Part 2	
3492	Part 3	
3493	Part 4	FRANK TINNEY (Talking).
3494	It ain't Gonna Rain No Mo'	
3495	What do you do Sunday, Mary? from "Poppy"	
3496	When You are in My Arms, Waltz, from "Poppy"	
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Gramophone Societies' Reports

Since the Editor is one of the patrons of **The Glasgow and District Gramophone Society** it is only fair to give prominence to the syllabus of the 1924-25 season forwarded to this office by Mr. T. Macfarlane, 66, Prince Edward Street, Queen's Park, Glasgow, S. 2, the Hon. Secretary, to whom all our readers living in the district should at once apply for information. The subscription is: Ladies, 3s. 6d.; Gentlemen, 5s. per session. The meetings are on the second Monday and last Wednesday of each month from October to March, at the Ca'doro Restaurant in Union Street, at 7.45 p.m. The programme holds a nice balance between "members' nights" and "trade nights," and some of the former will be run in conjunction with the local Celebrity, Choral, and Orchestral concerts—i.e., by including excerpts from their programmes. The October meetings comprised demonstrations by Messrs. Ewing and Mackintosh, Ltd., and by The Gramophone Co., Ltd., and future arrangements are as follows:—Nov. 10th, The City Gramophone Co., Ltd.; Nov. 26th, Members' Night; Dec. 8th, Messrs. Murdoch, McKillop and Co., Ltd., New Edison Night; Dec. 24th, Members' Night; Jan. 12th, Mr. William Blackadder; Jan. 28th, Members' Night; Feb. 9th, Mr. Alexander Biggar; Feb. 25th, Members' Night; March 9th, Messrs. Paterson Sons and Co., Ltd.; March 25th, Annual Business Meeting.

LIVERPOOL AND DISTRICT GRAMOPHONE AND PHONOGRAPH SOCIETY.—No more satisfactory report of a year's activities has been presented in the history of the Society than that—dealing with 1923-24—which the officers had the pleasure and satisfaction of putting before the annual general meeting on Wednesday, September 3rd. A tale of increased membership, augmented funds, and well-attended, successful and highly interesting meetings marked the statements of the Secretary and Treasurer, and the Society starts a new and most promising session in a vigorous and flourishing condition. No marked changes are contemplated in the conduct and style of the coming meetings, though several improvements and innovations will be effected. The one important change that may be made concerns the day on which meetings will be held, and members who were not present at the annual meeting and may see these notes are invited to state their views, saying which night of the week and which weeks of the month will best serve their convenience. The Society heard with much regret that owing to ill-health and the need for more rest Mr. A. E. Parry felt constrained to resign the office of General Secretary, a post he has filled with success during the past few years. The best thanks of the Society were tendered to Mr. Parry for his services and it was learned with general satisfaction that he proposes to continue his association with us. Of the retiring officers the following were re-elected: Messrs. F. W. Buzzard and F. T. Chilton as Vice-Presidents; Mr. W. J. Lloyd as Treasurer; Mr. J. W. Harwood as Recording Secretary; Messrs. Andrews, Folkes, and Scott as members of the Committee. The new President is Mr. D. J. Neill (a former Vice-President); Mr. T. M. Riddick becomes General Secretary, whilst the following were chosen to serve on the Committee: Messrs. Parry, Edwards, Silcock, Riddick, Hardisty, and Roberts.

For the first ordinary meeting of the session no more appropriate and acceptable programme could well have been presented than that submitted by Mr. C. G. F. Johnstone. A varied and excellent collection of records—none too severe, yet none without some merit—served to form a programme of just the right type to whet one's anticipations and awaken one's somewhat dormant critical faculties. The following were amongst the more choice records: *Hungarian Dance No. 6*, Philadelphia Orchestra; *Finale of Symphony in F minor* (Tschaikowsky), Boston Symphony Orchestra; *M'Appari* (Martha), Martinelli; and *Bridal Rose Overture*, an accordion solo of unusual merit, by Pietro.—J. W. HARWOOD, Recording Secretary.

MANCHESTER GRAMOPHONE SOCIETY.—The opening of the new season at the Oward Buildings, Deansgate, commenced auspiciously with a "Gilbert and Sullivan" evening, provided by Mr. J. Turton. The programme, containing excerpts from nine of the most popular of the Gilbert and Sullivan operas, was uniformly bright and entertaining, and preference was given to the "concerted" numbers rather than to the more "popular" solos, thereby conveying perhaps more of the individual "atmosphere" of each of the operas. It is an almost impossible task to single

out any particular records for special mention (unless, perhaps, to commend the clearness and excellent recording of the recent *Ruddigore* numbers, of which three were selected), for practically every item on the programme was of equal merit though most pleasantly varied in type, and each one received cordial applause from the large and appreciative audience. At the close a most hearty and unanimous vote of thanks was passed to Mr. Turton for the very delightful evening he had provided.—C. J. BRENNAND, Hon. Secretary and Treasurer, Mirfield, Wood Road, Whalley Range, Manchester.

THE NORTH LONDON GRAMOPHONE AND PHONOGRAPH SOCIETY.—The programme of the October meeting was furnished by our member, Mr. A. C. Edwards, and Mr. G. W. Webb, the well-known and popular President of the South London Society. With our Hon. Chairman (Mr. L. Ivory) presiding, the former gentleman carried out the first part of the programme upon the Society's machine, using a Saturn sound-box. Twelve H.M.V. records of the "highbrow" character were contributed, first in pride of place being the new "Salomé" series, which are undoubtedly masterpieces of recording, whatever one may think of the music of Strauss. Two vocal excerpts from Boito's "Nerone" were luminously rendered by Journet and Luisa Bertana and Carlo Galeffi. The "Preludium" of Bach, by Kreisler, gave out a realistic violin tone, as also did Mischa Elman, in Saint-Saëns' *Introduction et Rondo capriccioso*. Battistini, De Witt, and Taccani, also, in *Oh! sonno Carlo*, "made the rafters ring." The full-throated soprano of Emma Calvé was also heard to advantage in *Voi lo sapete, o mamma. L'amo come il fugo del creato* (*La Gioconda*) duet, by Emmy Destinn and Kirkby Lunn, and *Aprila bella la finestrella*, by Amato, completed Mr. Edwards' contribution to the programme, which was received with loud applause. Mr. G. W. Webb, whose records were from the Columbia catalogue and played with a Columbia sound-box (No. 7), gave a somewhat lighter entertainment, the *Madame Pompadour* selection, by Daly's Theatre Orchestra, and *Lilac Time*, by Herman Finck's Orchestra, being delightful specimens thereof, while the quaint realism of Ketelby's *In a Chinese Temple Garden* was pleasantly played by The Court Symphony Orchestra. The same combination effectively rendered Tschaikowsky's *Chant Sans Paroles* and Bach's *Air for G string*. The bass setting of *Invictus*, sung by Mr. Norman Allin, was truly a broodingnagian feat of vocalism, and *Marcheta*, the pretty and popular ballad of the moment, was tunefully sung by Mr. Edward Coyle. Mr. Hubert Eisdell, a sweet-voiced tenor, performed Tosti's *Parted* and Guy d'Hardelot's *Wait*, and W. H. Squire's cello solo, *Absent*, was delivered with masterly style. Dora Labette, in *Solveig's Song*, received an ovation, an encore being acceded to. Several extra records were played by Mr. Webb, and at the conclusion both he and Mr. Edwards were clamorously "called before the curtain." The meeting of November 8th will be devoted to Mr. L. Ivory's annual demonstration, an all H.M.V. programme upon his own H.M.V. gramophone. Verb sat. sap.—WILLIAM J. ROBINS, Hon Recording Secretary.

[Apropos of the last paragraph of the above report, we have received a letter from Mr. Ivory himself which we have much pleasure in publishing for the benefit of our North London readers:—

DEAR SIR,—As I am desirous of obtaining new members for the North London Gramophone and Phonograph Society, may I be permitted to give a few particulars of that Society.

The "North London" is the oldest gramophone and phonograph society in this country, having been established since 1911. Its headquarters are at the Islington North Library, Manor Gardens, Holloway, where meetings are held on the second Saturday in each month commencing at 7.15. It is customary for two members to supply the evening's entertainment, but occasionally, when a member takes his own machine, the whole evening is devoted to his demonstration. The subscription is 5s. per annum from date of joining. At the November meeting the chairman will demonstrate a collection of H.M.V. records on his own machine, and at the December meeting Mr. E. M. Ginn will demonstrate the E.M.G., late Magnaphone, gramophone.

Anyone interested will be most heartily welcomed at any of the meetings.

Yours faithfully,
34, Granville Road,
Stroud Green, N.

L. IVORY,
Honorary Secretary.]

THE SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.—

We feel sure that all members of the Society were gratified to have with us once more Mr. Walter Yeomans, Principal of the Education Department of the Gramophone Company. Mr. Yeomans takes a keen interest in our Society, an interest which is deeply appreciated, and we all take a similar interest in the talks he gives us from time to time. On October 13th he took as his subject "Music and the Plain Man," a subject eminently suitable for us as we are all "plain" men and women interested in music from the listener's point of view. Mr. Yeoman's object was to skim lightly over the subject of music and to see whether we were working on the right tracks to enable us to get nearer the genuine appreciation of music—in a broad sense. Happily we conceived the impression that we were. There was no need for us as listeners to worry ourselves about the dominant that, or the tonic this, or the chords of the inverted "—nth." These may be necessary to the composer, but the listener could get on well enough without them. He considered that many people were frightened away from good music by a number of people who would persist in displaying their knowledge of "technique"; they bored people and made it sound all so very wonderful, the result being that the music offered is offered to a muddled mind. The majority of us look to music as a form of relaxation after a hard day's work; something to give us comfort. We were, he considered, a musical nation in spite of what others may say. He did not suggest that we were a nation of executant musicians, but that we were in the main intensely interested in music. During his travels up and down the country he was often coming across examples which illustrated this, many of which he cited. In some of the most out-of-the-way places he had found people who were perfectly familiar with the great works of the great musicians, but they were people who just sat down to listen, get to know, and learn about these great works and their makers; these things they just permitted to trickle in; they did not bother themselves with technical matters. He spoke also of the opposite side of the picture, mentioning an instance where good music was of little interest because the musical "light" of the particular spot was so insistent on talking "tonic," "dominants," "inverteds," and so forth.

Then again, there are few con posers who do much to encourage the "plain man" to take an interest in music. They seem to consider themselves as something quite apart from ordinary mortals; they have loved to give the impression that they are one of a chosen few upon whom music descends from somewhere up above, and we should take from them whatever they choose to pass on. Some years ago the impression was backed up by a play entitled "Beethoven," in which Beethoven was depicted walking the woods and writing the *Pastoral Symphony* as if inspired from heaven, whilst the orchestra played that same symphony. All of which is quite wrong; things are not done that way. "Inspiration," he said, "is nine-tenths perspiration." Composers were more or less ordinary individuals who have studied their trade and some days turn out better work than on others. For this reason we were perfectly entitled to say we "don't like" this work or that, and, in fact, our appreciation of music would become much greater if we looked upon works from our own individual points of view.

In conclusion, Mr. Yeomans addressed a few remarks of a somewhat intimate nature to the members, and it is hoped that as a result this Society soon will be a real factor in the musical life of S.E. London. From what he had said it was not intended that we should listen superficially to a work, but if we could by careful listening see in our mind's eye something of the construction we should have advanced well on the road to the true appreciation of music. There were such rounds of applause when Mr. Yeomans resumed his seat that it was considered quite unnecessary to propose a vote of thanks. Although Mr. Yeomans sat down we found after the interval that he had not done with us. We were having a little entertainment with such things as *Rosamunde Overture*, *Valse in A flat, Op. 42* (Chopin), *Jewel Song* from *Faust*, *Dido's Lament* (Purcell), when he kept popping up to give us some interesting information about the particular items—after they had been played.

Well, it may be gathered that we had a very interesting evening, and we shall now look forward to his future visits. Those who would like to be "one of us" would do well to communicate with Mr. E. C. Coxall at 128, Erlanger Road, New Cross, S.E.—ERNEST BAKER.

BRIXTON GRAMOPHONE SOCIETY.—Report of meeting held on October 6th.—The October meeting of the above Society was held on the 6th at Morris Hall, 79, Bedford Road, Clapham, under the chairmanship of the President, Mr. A. Mackenzie. It was a very successful and pleasant evening. In many respects it was the ideal of what a gramophone society entertainment should be. The executive of our Society consider that members fall under two classes: Section 1, those who come to hear first-class music; Section 2, those who wish to hear or learn something about the technical side of the gramophone. The above Society is well equipped in this respect, so our programme had something for everyone. The first half of the evening was devoted to a lecture with illustrations on needles by Mr. Webb, the Society's technical expert. Some folks might remark that there was not much to talk about in needles. Well, the writer considered he knew all that was necessary about reproducing points, but he with others left the meeting a wiser man after Mr. Webb's very lucid talk. The second half of the programme was given over to Act 2 of Verdi's *Aida*; the first act was given last month. We were conducted through the opera by Mr. Borders, who is the Society's musical adviser. A person who was quite up to his subject, Mr. Borders' very graphic explanations of both music and story was very helpful to those present, and enabled us to realise the greatness of this grand opera, which is much in advance of *Rigoletto*, *Traviata*, etc., and shows the passing of the old Italian school. The above Society intend for the future to mainly devote its programmes to lectures on technical matters and the production of complete operas (which the executive consider are more suitable for our members than long, dry symphonies as are given by some Societies). We hope in the near future to have a demonstration by Mr. Webb, of the new H.M.V. machine. Those who would like to visit or join this society may judge the quality of our fare by the fact that among the audience with other Society officials were noticed Mr. Little, late Secretary of East London Gramophone Society, Mr. G. Webb, President of South London Gramophone Society, and Mr. H. Lewis, President of the exclusive South-East London Recorded Music Society; also a small contingent from a choral body. No less than three Society presidents were present. The above-mentioned persons are not the kind to waste their time in a dead house. Our executive look to the future with confidence, having adapted their plans with altered conditions. Our next meeting will be held on Tuesday (not Monday as previous), November 4th. Those interested may obtain full details from the Secretary, Mr. Fisher, 28A, Fieldmouse Road, S.W. 12.—H. L. (for Recording Secretary).

THE SOUTH LONDON GRAMOPHONE SOCIETY.—The divisions into which lovers of music are commonly placed, that is to say, highbrows, middle-brows, and low-brows, were all three catered for with varying intensity on September 27th, although it must be admitted that the last category came off rather badly. At the concert referred to our middle-brows perhaps had the day to themselves, although there were not many new items. We may mention Schumann's *Phantasiestücke*, of which the Finale, played by Messrs. Catterall, Squire, and Murdoch, was much appreciated; Lalo's *Aubade in G minor*, by the Queen's Hall Orchestra; *All'idea* from the *Barber of Seville*, a Fonotipia recording by Stracciari and Carpi, came out very well, as did the *Flower Song* from *Carmen*, sung by Anseau. This latter was the subject of some debate, there being found some grounds for other records of this air being thought more of. Perhaps some hero will let us hear o' the odd dozen that are available? This same matter appears to be engaging many correspondents of this journal, and no doubt the theme is applicable to other airs than the one mentioned.

The following old friends were also played:—*Si vous l'avez compris*, generally considered one of Caruso's best; Siegfried's *Funeral March* (R.A. Hall Orchestra); *Entry of the Gods into Valhalla* (one-sided only), by the Queen's Hall Orchestra. This, if done adequately over again by the same band, ought to sound very fine. The *Ride of the Valkyries* had not been heard for some time, and the record by the Symphony Orchestra, conducted by Coates, was competent if not thrilling. This seems a tough nut to record, from the many the writer has heard. One of the quartettes from *Martha* was heard, and also that from *Rigoletto*, a form that we do not often hear; and we had Richard Strauss' *Till's merry pranks* (Columbia) cheek-by-jowl with Leoncavallo (*Zaza*), a little-heard work, but perhaps neglected.—S. F. D. HOWARTH, *Reporting Secretary*.

TRANSLATIONS

(Contributed by Mr. H. F. V. LITTLE and Mr. JAMES HANLEY)

A LA LUZ DE LA LUNA

(Anton)

Caruso and de Gogorza, H.M.V. D.B.592, 12in., d.s., red.

A la luz de la luna yo te miré, yo te miré,
In the moonlight I saw thee, I saw thee,
 Y al mirate divina me enamoré,
And at the sight of thee, beautiful one, I fell in love,
 Y al mirate divina, y al mirate divina,
Me enamoré, me enamoré.

*Ay corazon, ay corazon, dime si estás enfermo,
Oh ! my heart ; oh ! my heart, tell me if you are aching,
 Si estás enfermo de tanto amor.
If you are suffering from so much love.
 Ay corazon . . . amor.
 Ay corazon, ay corazon, ya no curarás nunca,
Oh ! my heart, oh ! my heart, you will never recover,
 Ya no curarás nunca, ya no curarás nunca
 Por tanto olvido de tanto amor,*
Because you are so slighted, from such great love,
 De tanto amor, de tanto amor, de tanto amor,
 De tanto amor, de tanto amor.

* The words enclosed between asterisks are sung twice. On the record, "divina" and "por tanto olvido" seem to be replaced by "mi vida" and "corazon mio" respectively. The former is only a term of endearment, and the use of the latter phrase cuts out any reference to "slighting."

LA PALOMA (The Dove)

(Yradier.)

Bori, H.M.V., 12in., D.B.463 (first and third verses).
 De Gogorza, H.M.V., 12in., D.B.186 (first and second verses).
 Rosa Raisa, 12in., Voc. A0201.
 Giorgini, 12in., Act, 15161,
 Constantino, 12in., Columbia A.5111.
 Stracciari, 12in., Amer. Columbia 49758.
 Vergeri and Villarias, Edison 60022.

This is a very well-known and favourite song by a famous composer, Sebastián de Yradier, who died at Vittoria in 1865. The song was composed in Cuba about 80 years ago.

1. Cuando salí de la Habana, válgame Dios,
When I went away from Havana, my goodness,
 Nadie me ha visto salir, si no fui yo,
Apart from myself nobody saw me leave
 Una linda Guachinanga, allá voy yo,
A lovely Guachinanga (my word !)*
 Que se vino tras de mi, que si señor.
Who came after me ; yes, it's a fact she did.
 Si a tu ventana llega una paloma,
If there comes a dove to your window,
 Trátala con cariño que es mi persona ;
Treat it with kindness for it is really me ;
 Cuéntale tus amores, bien de mi vida,
Tell it all your love, joy of my life,
 Corónola de flores que es cosa mia.
Crown it with flowers, because it is me.
 Ay chinita que sí, ay que dame tu amor,
Oh ! little girl, say "Yes" ; Oh ! give me your love !
 Ay que vente conmigo chinita a donde vivo yo ;
Oh ! little girl, come with me, come to where I live !
 Ay chinita que sí, ay que dame tu amor,
Ay que vente conmigo chinita a donde vivo yo.

*No te enseñau, no te enseñau
Haven't you seen, haven't you seen
 El cuadrilátero tan decantau,
The highly praised document,

Que los austriacos han regalau
Designed so fine, that the Austrians
 Al amo mio muy dibujau ?
Have presented to my master ?
 Y el papelitico certificau
This wonderful paper certifies
 De que la guerra ha terminau.
That the war has ended.
 Con tres obleas me lo han pegau,
With three seals they sealed it,
 Me lo han pegau y repagau, pegau.†
They sealed and sealed and sealed it.

2. El dia que nos casemos, válgame Dios.
The day that we are married, oh ! my goodness !
 En la semana que hay ir, me hace reir.
The week that follows after, oh ! it makes me laugh !
 Désde la iglesia juntitos, que si señor,
Sure enough, together from the church
 Nos iremos a dormir ; allá voy yo.
Off we shall go to bed.
 Si a tu ventana . . .

3. Cuando el curita nos eche la bendición
When the good priest performs the wedding service
 En la iglesia catedral, allá voy yo,
In the great cathedral (won't it be fine !),
 Yo te daré la manita con mucho amor,
I will give you my hand, with fondest love,
 Y el cura dos hizopazos, que si señor.
And the priest will sprinkle you twice with holy water.
 Si á tu ventana . . .

4. Cuando ya pasado tiempo, válgame Dios,
When the time has gone by, oh ! my goodness !
 De que estemos casaditos, que si señor,
After we are married, it's a fact,
 Lo menos tendremos siete, y que furor,
At the least we shall have seven, and if we're keen,
 O quince guachinanguitos, allá voy yo.
Perhaps fifteen little guachinangos, that we shall !
 Si á tu ventana . . .

* A Cuban word meaning a Mexican girl.

† . . . † These words did not occur in the original song, but were added at a later date. They are sung at the end of de Gogorza's record, but are omitted by Bori.

TE QUIERO (I love thee)

Fleta, H.M.V., D.A.445, 10in., d.s., red.

This is a favourite song with Spanish dancers in Madrid, composed by José Serrano.

Te quiero, morena, te quiero
I love thee, dark one, I love thee
 Como se quiere á la gloria,
As one loves paradise,
 Como se quiere al dinero,
As one loves money,
 Como se quiere á una madre ;
As one loves a mother ;
 Te quiero y la alegría que tiene la jota,*
I love thee and the gaiety of the jota,
 La sal de mi tierra ; olé ! ; olé !
The charm of my land, bravo ! bravo !

Me muero, baturra, me muero
I worship, my charmer, I worship
 Por tu carita de rosas † (boquita de rosa).†
They pretty rosy face (little rosy mouth),

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To all purchasers of Miniature Scores from the Catalogue given away with the October issue,* amounting to not less than 30/- net, will be presented FREE a copy of Percy Scholes' already well-known book, "Learning to Listen," which was written primarily for gramophone enthusiasts, or alternatively "The Listener's Guide to Music" by the same author.

This offer will remain open to Home Readers until 30th November, and to Subscribers abroad, until 28th February.

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* A Copy of the Catalogue referred to will be forwarded post free on application.

Por tu reir zalamero,
Thy wheedling laugh,
 Por los ojos de tu cara ;
The eyes in thy face ;
 Me muero es la jota que siempre canté,
I worship thee is the jota I always sang,
 La sal de mi tierra ; olé ! ; olé !
The charm of my land, bravo ! bravo !

* The jota is a Spanish song and dance which originated in Aragon.
 † As sung by Fleta. ‡ As given in the score.

LA MANTILLA

(Alvarez.)

Battistini, H.M.V., D.A.127, 10in., d.s., red.

No existe en toda sevilla, no existe en el mundo entero,
There is nobody in all Seville, or in the whole world,
 Quien te aventaje en salero para llevar la mantilla.
Who surpasses your grace in wearing the mantilla.
 Para llevar la mantilla no existe en toda sevilla,
 No existe en el mundo entero quien te aventaje en salero,
 Quien te aventaje en salero para llevar la mantilla.
 Eres la vida y la pena ; con el rostro a media luz
You are my life and pain ; with your features in the half light
 Eres el garbo, morena, de todo el pueblo andaluz.
You are the charm, my dark maid, of all Andalusia.
 Eres la vida... to... andaluz,
 Eres el garbo... to... andaluz.

Cogete del brazo, boquita de miel,
Take my arm, my little honey,
 Vamos a los toros, no seas cruel,
Don't be unkind, come to the bull-ring,
 Que la airosa capa con el calañas
Where this charming cloak and hat
 Tendrán por alfombra tus pequeños pies,
Your dainty feet shall have for a carpet.
 Tendrán por alfombra tus pequeños pies.
 Cogete... to... pies.

LE NIL

(Leroux.)

Alma Gluck, H.M.V., D.B.572, 12in., d.s., red.
 Zoya Rosovsky, Vocalion, C.01023, 12in., s.s., red.

Les eaux du Nil, toutes pâles, s'écoulent
The pale waters of the Nile flow on
 Sous les étoiles de la nuit. Ah ! Ah !
Through the starry night. Ah ! Ah !
 Des sphinx, aux bords, sur deux rangs se déroulent. Ah ! Ah !
Along the banks the sphinxes are revealed in two rows. Ah ! Ah !
 Au milieu notre barque fuit.
Our boat glides along in mid-stream.
 Le bien-aimé, s'aceoudant sur la proue,
At the prow, leaning on his elbow, my loved one
 Laisse errer sur moi son œil doux.
Lets his gentle glance fall on me.
 Moi, renversant la tête,
Leaning back my head,
 Je secoue mes cheveux d'or sur ses genoux.
I scatter my golden hair over his knees.
 Et les grands sphinx dans le plaine infini,
And in the vast plain the great sphinxes,
 Nous regardant passer près d'eux,
Watching us pass close by them,
 Confusément versent une harmonie,
Vaguely diffuse a harmony,
 Versent une harmonie qui tombe en amour sur nous deux.
Diffuse a harmony which lights lovingly upon us both.

L'HEURE EXQUISE

Poem by Paul Verlaine. Music by Reynaldo Hahn.
 Alma Gluck, H.M.V., D.A.240, 10in., d.s., red.
 Virginia Rea, Brunswick, B.5187, 10in., d.s., purple.

La lune blanche luit dans les bois ;
The clear moon shines in the wood ;
 De chaque branche part une voix
From each branch a voice comes
 Sous la ramée... O bien-aimée !
Beneath the bower... Oh ! beloved !
 L'étang reflète, profond miroir,
The pool, mysterious mirror, reflects
 La silhouette du saule noir
The dark form of the willow
 Où le vent pleure... Rêvons ! c'est l'heure...
In which the wind weeps... Let us dream ! it is the hour...
 Un vaste et tendre apaisement
A great and tender calm
 Semble descendre du firmament
Seems to descend from Heaven,
 Que l'astre irise... C'est l'heure exquise.
Which glistens with stars... It is the perfect hour.

NINA

(Pergolesi.)

Caruso, H.M.V., D.A.120, 10in., d.s., red.

This famous old Italian song is the lament of a lover as he gazes on the lifeless form of his loved one.

Tre giorni son che Nina, che Nina, che Nina
For three days now has Nina
 In letto se ne stà, in letto se ne stà.
Remained in her bed.
 Piffari, timpani, cembali !
Sound the pipes, the drums, the cymbals !
 Svegliate mia Ninetta, svegliate mia Ninetta,
Arouse my dear little Nina,
 Acciò non dorma più, acciò non dorma più.
That she may sleep no longer.
 Svegliate... etc., as before.

SOVRA IL SEN LA MAN MI POSA

(La Sonnambula—Bellini.)

A. Galli-Curci, H.M.V., D.A.213, 10in., d.s., red.

This aria follows on "Come per me sereno."

Sovra il sen la man mi posa,
Put your hand upon my bosom,
 Palpitai, balzar, balzar lo senti,
Feel it throbbing, heaving, heaving,
 Egli è il cor che i suoi contenti
It is my heart, that is powerless
 Non ha forza a sostener,
To restrain its happiness,
 Ah, non ha forza a sostener,
Ah no, ah no, ah no, ah no, a sostener.

[The remainder is repetition.]

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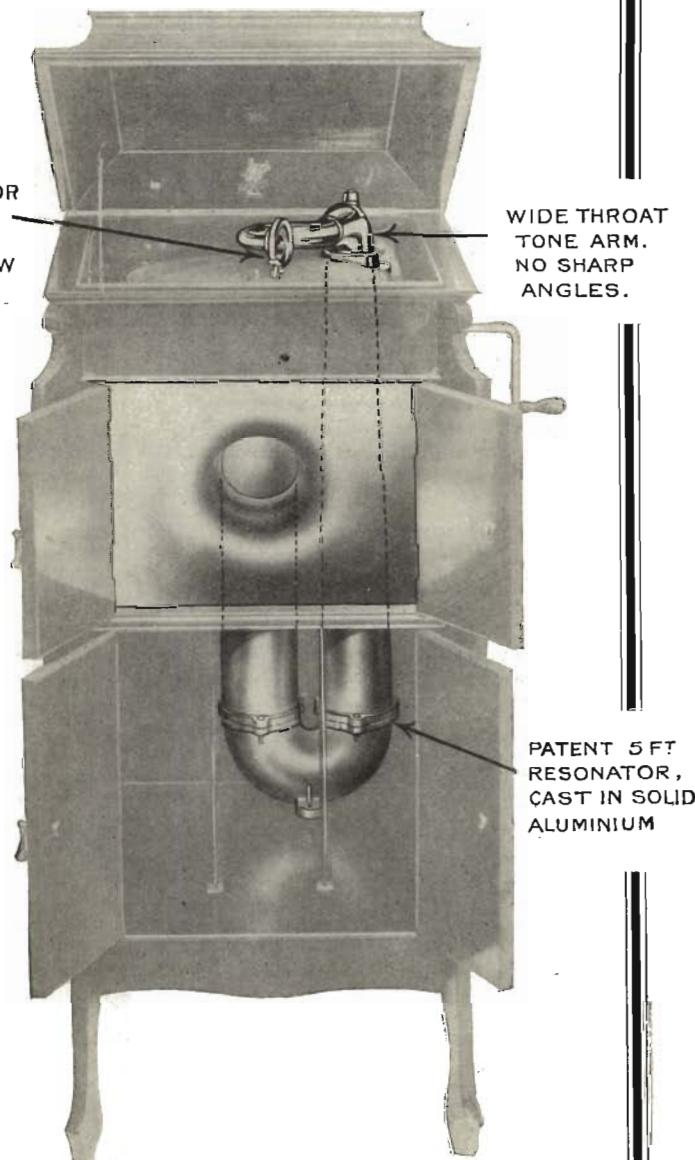
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Analytical Notes and First Reviews

BEETHOVEN Op. 131.

COLUMBIA.—L.1581, 1582, 1583, 1584, 1585 (five 12in. discs in album, 37s. 6d.).—The Lener String Quartet: Quartet in C sharp minor, Op. 131 (Beethoven).

At his death there was found stitched into the clothing of a seventeenth century mystic a rough piece of parchment, having upon it a series of short ejaculations. These relate to some supreme spiritual experience which the mystic had tried to record, only to find that words were utterly incapable of expressing his thoughts. In this quartet, which Ernest Walker calls one of the most elusive musical works in existence, there are moments when the music seems to break down under the weight of Beethoven's thought, when he appears to have gone beyond the power of musical expression. As Dr. Walker says, "many of its pages seem to shift and fade the more closely we regard them"; but we may be truly grateful for the wonderful opportunity of unravelling the secrets of the music afforded us by these fine records. I am inclined to think this is the most important recorded work, at any rate from the musician's point of view, that has been issued. No silent score reading, no single performance can give us such an insight into the quartet as the constant repetition which is now possible. You must, of course, at once buy the score; there is little more I can tell you. What use to write of music which simply defies verbal expression; indeed, which overweights its own medium? I will merely indicate the sequence of movements, confining myself to the merest commentary.

I. First Movement. *Adagio ma non troppo e molto expressivo.*—A fugue of deeply expressive character; the opening upward phrase is used again in the final movement. Starting on the first violin, it appears in regular fugal order on the other strings. "Per aspera ad astra" might be the motto of this fugue; it travels constantly upwards, attaining an almost ethereal quality. Just after the start of the second side there are some beautiful imitative passages. From these Wagner, who made a deep study of this quartet, may have derived his inspiration for the *Faith* motive of the *Parsifal Prelude*. The music maintains, however, its somewhat sombre character up to the long repose on the final chord. The inevitable "change-over" here destroys the effect of the striking modulation to the second movement; the last bars should therefore be carried in the mind until this latter movement starts.

Second Movement. *Allegro molto vivace.*—A graceful dance, which some may interpret in a spiritual sense. Notice the charming effect of the *ritardandos* and also the changes of rhythm.

Third Movement. *Allegro moderato.*—The music has died away to a double-piano. Then Beethoven, as if tired of regular form, breaks out into a sturdy recitative followed by an expressive *adagio* with a *coloratura* passage for first violin. This section is eleven bars long only and leads into the

Fourth Movement. *Andante ma non troppo e molto cantabile.*—This movement is a hard nut to crack. It is an air and variations, but of an unusual type. The air is a double theme (on first and second violins) of extraordinary beauty. As it develops it increases in complexity and thickness of sound. The first variation (*più mosso*) does not adhere at all closely to the text—this would indeed be difficult. It begins with a fugue between first violin and 'cello, but culminates in a fine upward passage, almost orchestral, over all the strings. The second variation (*Andante moderato e lusinghiero*) is uncompromising in utterance. Beethoven has something vital to say, one feels; first one voice then another speaks, until all are crying out to us; but we cannot discover the clue to their speech. The next variation (*Adagio*) finds the theme momentarily in the second violin and 'cello; it is full of decorative passages but very tender in feeling. The brief *Allegretto* that forms the fourth variation is a complete enigma to me. The fifth variation (*Adagio ma non troppo e semplice*) is a pastoral. Notice the little rumbling bass figure. The first violin breaks in with a recitative passage, followed by the other instruments; then comes a long trill on the first violin with passages like those in the "harp" quartet on the other strings. The sixth variation (*Allegretto*) is at first a re-statement of the upper part of the original theme. It may be a concession to human weakness—a reminder of the origin of the whole movement. There follows what is virtually one long trilling tune for the first violin, while the second plays the theme.

This is extraordinarily beautiful—a foretaste of similar more elaborate passages in Scriabine's *Psème de l'Extase*. Afterwards we return to the first simple statement of the theme. There is a short *coda*, two *pizzicato* chords, and the movement is ended.

Fifth Movement. *Presto.*—One of the most delicious examples of Beethoven's unique sense of humour, or, if you so choose to regard it, a dance of woodland elves. You will hear the fascinating tune seven times and you will find yourself singing it for many a day. All is crystal clear in this happy scherzo. The direction, "Ritmo di quattro battute," means the phrases are to be of four bars.

Sixth Movement. *Adagio quasi in poco andante.*—A few deeply moving bars of music—a tune on the viola supported by rich harmonies.

Seventh Movement. *Allegro.*—A mighty tune—too big for such small forces. The opening bars of the fugue make an appearance on the first violin; this, a short way later on, soars up into heaven. Beethoven, arresting his giant strides, seems to be standing there, caught up, as was that old mystic writer I spoke of. Then he travels on his imperious way once more. There is one section of the music that seems to mirror the murmuring of pine trees or the ripple of waters. The contemplative passage returns once more; then we are hurried to the conclusion. The *coda* contains a section (*Poco adagio*) that, like so much of this music, takes us to the threshold, but no further.

The playing, the interpretation, are alike magnificent and as clear as any human beings could make them. The only criticism I would offer is that the first violin is sometimes a shade too prominent. The recording, otherwise absolutely first rate, may be responsible for this; the second violin is certainly too weak in tone more than once.

The gratitude of all music lovers will go out to those who are responsible for the issue of this great work.

N. P.

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FRANCK'S VARIATIONS SYMPHONIQUES

VELVET FACE.—599, 600 (12in., 5s. 6d. each).—Anderson Tyre (piano), accompanied by the British Symphony Orchestra, conducted by Adrian Boult: *Variations Symphoniques* (Franck). Four parts.

The Velvet Face people obviously believe in following up a success. Their records of *The Dream of Gerontius* last month were a real triumph. This month they present us with César Franck's most important work for piano and orchestra recorded complete. A company that produces two works of this calibre in the short space of two months cannot be regarded with complacent patronage. It is challenging the supremacy of the principal companies of the gramophone world and must be judged by the same standards. The challenge is the more direct as the *Variations Symphoniques* have already been issued by H.M.V., with De Greef playing the solo part.

This being so, Messrs. J. E. Hough must not mind my saying that I prefer the H.M.V. version of this work. De Greef is a finer player than Anderson Tyre (in whose performance there are rather too many purple patches) and the general balance of piano and orchestra has been achieved more successfully in the Hayes' Recording Room than in that of Glengall Road. On the other hand, it would be unfair not to take into consideration the difference in price—an important item for most of us—while the name of the conductor (Adrian Boult) assures us of a thoughtful and musically rendering. The recording—though not so good, I think, as it was in *"The Dream"*—is very far from being a failure, and the surface is excellent.

The *Variations Symphoniques* afford a fine example of Franck's matured style. The variation form, so stiff and stereotyped when handled by inferior writers, here shows itself to be capable of infinite flexibility and variety. With his usual originality of thought and sureness of technique, the composer has taken not one theme but three, presenting them at first in strong contrast, and then as the work progresses gradually revealing the links which bind them together. The first of these, rugged and disquieting, is announced by the strings in the opening bars. The piano replies with the second, pathetic and appealing in character. After a short dialogue between soloist and orchestra an arpeggio on the piano leads to the statement of the third theme, *pizzicato* on the strings and *staccato* on the wood-wind. The first variation is left entirely to the piano and is a kind of meditation on theme 2 with an arpeggio accompaniment in the left hand (unfortunately this left hand part does not come out well on the record). In the next section the orchestra works up to a state of great excitement on the subject of the first theme but is finally calmed down by the plaintive appeal of the second theme on the piano.

Side 2.—A beautiful transition leads to a full statement of the third theme on the piano. This is next varied and becomes a dialogue between piano and orchestra. In a second variation the two combine, and in a third the writing for the solo instrument becomes even more elaborate. At the end of this the full orchestra breaks in *fortissimo* with the distinctive rhythm of the first theme, but throughout the forcible section that follows the melodic outline of the third theme is constantly in evidence. Thus Franck forges one of the links I have alluded to above. The recording here is much better.

Side 3.—Below lovely harp-like arabesques in the piano part the 'cello (which has somehow managed to acquire a curious bassoon-like quality) sings a version of theme 3. There are some lovely modulations and almost without our noticing it the subject-matter of the music changes from theme 3 to theme 2, the 'cello still holding the principal place. A brilliant passage for the piano concluding with a long trill brings us to the Finale. This is based on theme 2, but the adoption of the major key and the great increase of pace entirely change the effect of this tune which now becomes thoroughly gay and cheerful.

Side 4.—A momentary change of mood is noticeable as the soloist, left to himself, carries on the music at a slower *tempo*. Incidentally, he is a little too free with the rhythm in this rendering. But soon the prevailing mood of cheerfulness sweeps away the shadows, and piano and orchestra join in one of the most optimistic perorations that I know.

A small point in conclusion: Since when has César Franck acquired a final e in his first name?

P. P.

MOZART SYMPHONY

VOCALION.—K.05112, 05113 (12in., 4s. 6d. each).—The Aeolian Orchestra, conducted by H. Greenbaum: *Mozart's Symphony in G minor* (K.550). Third and fourth movements, on three sides. Fourth side, *Rigodon de Dardanus* (Rameau). (See review of first two movements, page 177).

These records contain the remainder of the Mozart Symphony, of which the first two movements were issued last month.

Side 1 is the *Minuet and Trio*. This is perfectly regular, a *Minuet in G minor* being followed by a *Trio in G major*, and the usual repetition of the *Minuet* rounding off the whole. Mozart never shows greater mastery than when he has recourse, as he has here, to contrapuntal devices. We expect from him beautiful tunes and exquisite orchestration, but this is an added and unexpected delight.

Side 2.—The *Finale* is in the same form as the first movement. The opening phrase of the first subject is, as Sir Hubert Parry pointed out, almost identical with the first phrase of Beethoven's first *Pianoforte Sonata*. But this is a mere coincidence, and the two composers part company directly afterwards. Mozart's sprightly movement pursues its ingenuous way with a careless gaiety that Beethoven seldom, if ever, achieved. After a long series of bustling passages on the strings the second subject appears in the key of B flat on the violins, and is immediately repeated on the oboe. A short *codetta* derived from the first subject completes the exposition which is then repeated.

Side 3.—The development is founded entirely on the first subject. It contains, as did the earlier movements, many delightfully unexpected modulations and some lovely orchestration. The composer returns, too, with very happy effect, to the contrapuntal methods of the minuet. The Recapitulation is uneventful and there is no *coda*.

The surface is good and so is the playing. The recording is perhaps most successful when a few instruments (strings or wood-wind, or a selection of both) are playing, but it achieves a high standard throughout. The whole set of records are among the most desirable I have heard recently.

The *Rigodon de Dardanus* that occupies the fourth side is presumably an extract from Rameau's opera, *Dardanus* (1739). It is a graceful piece of music, typically eighteenth century, and is played with taste. It is interesting to compare it with the Mozart, although I do not feel sure that the orchestration is Rameau's own.

P. P.

MADAM BUTTERFLY

HIS MASTER'S VOICE.—D.893-906 (14 records, 6s. 6d. each, or complete in album, £4 11s.).—*Madam Butterfly* (Puccini)—A Japanese Tragedy, in Two Acts. English version by R. H. Elkin. Singers: Rosina Buckman, Nellie Walker, Bessie Jones, Tudor Davies, Sydney Coltham, Frederick Ranallow, Edward Halland. Conductor, Eugene Goossens.

The history of the first performance of *Madame Butterfly* has often been told. For reasons that no one has exactly been able to gauge the Italian public showed its disapproval of the opera in the customary manner. Three months later a slightly revised and shortened version was done with the greatest success and since then the work has firmly established itself in the affections of the opera-goer. When criticism has said its worst, Puccini's operas are amazingly good vehicles for fine singing; there is little he does not know about the most effective "lay-out" for the voice and his knowledge of orchestral effects enables him to be always interesting in that quarter. When it comes to writing symphonically, as in the Introduction to the Third Act, his weaknesses are immediately apparent. The Gounod-like repetitions, the poverty of the thematic material and the entire lack of logical development make these pages irritatingly wearisome but, on the other hand, what could be more effective, for instance, than the entrance of Butterfly? Careful preparation has keyed the audience up to a keen anticipation of the appearance of the prima-donna. The cries of Butterfly's girl friends are heard below the hill, then, striking through the gentle noise, the beautiful voice of a Destinn—"what a sky, what a sea"—ever mounting upwards until the final climax on a high D flat. You must be fish-like indeed if you

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are not thrilled by this. It is one of the outstanding moments in Italian opera.

Hundreds of opera lovers will, no doubt, welcome this complete recording of the usually sung version of *Madame Butterfly*. Rosina Buckman has in our time given a memorable performance of the name part. It needs—as all Puccini's music needs—a big, untiring voice. Few singers are found to unite a Butterfly's physique with a big voice, but as the singer is invisible here, we have no occasion to worry over this. Miss Buckman's voice records excellently with the exception of the vowel "e" sounds which are still too shrill. Otherwise, her interpretation may be admired without reserve. The same may certainly be said of that charming artist, Frederick Ranalow. He has just the right urbane quality of voice for the American Consul and no one need be told of the excellence of his diction—an example to all English singers. Tudor Davies sings well in a rather blatant way, but then Pinkerton's initials, "B. F.," are a good indication of the character of the most despotic of all operatic heroes! Perhaps Mr. Davies was unconsciously influenced by this.

Nellie Walker does very well as Susuki and the smaller parts are capably filled.

A word must be said in praise of the chorus who perform their brief sections admirably. One of the best of these records is that in which they sing (*bouche fermée*) the theme of Sharpless' letter-song to the lightest and most delicate of orchestral accompaniments. This side is a real joy.

The orchestral part, generally, could have been made more prominent with advantage. It sounds frequently, not muffled, but on too miniature a scale compared with the voices. But, on the other hand, Mr. Davies might easily have modified his transports on several occasions. His high C at the end of the love duet completely obliterated Miss Buckman. Her high notes are always beautifully produced and of that floating quality I have spoken about before in this connexion. For so big an undertaking, however, the records are uniformly successful and are certain to afford much enjoyment.

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N. P.

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B.3112 (10in., 4s.).—Elena Gerhardt (soprano): *Der Musensohn* (Schubert) and *Morgen!* (R. Strauss). In German.

A.0219 (12in., 5s. 6d.).—Evelyn Scotney (soprano): *Air des Bijoux* from *Faust* (Gounod) and *Charmant Oiseau* (David). In French.

B.3111 (10in., 4s.).—Giacomo Rimini (baritone): *Canzonetta Russa* from *Fedora* (Giordano) and *Alla vita che t'arrida* from *Ballo in Maschera* (Verdi). In Italian.

K.05109 (12in., 4s. 6d.).—Kathleen Destournel (soprano): *Ah! non credea* from *La Sonnambula* (Bellini) and *Suicidio* from *La Gioconda* (Ponchielli). In English.

K.05108 (12in., 4s. 6d.).—Malcolm McEachern (bass): *Gipsy Love Song* (Victor Herbert) and *The Armouer's Song* (R. de Koven).

X.9472 (10in., 3s.).—Clara Butterworth (soprano): *Among the Willows*, *The Fairy Laundry*, and *The Dance on the Lawn* (Montague Phillips).

X.9462 (10in., 3s.).—Frank Titterton (tenor): *A Hebridean Sea-Reiver's Song* and *Kishmul's Galley* from *Songs of the Hebrides* (M. Kennedy-Fraser). Harp acc. by Marie Goossens.

K.05111 (12in., 4s. 6d.).—Albert Sammons (violin): *Nocturne in E flat* (Chopin, arr. Sammons) and *Slavische Tanzweisen*.

K.05110 (12in., 4s. 6d.).—Adila Fachiri and Jelly d'Aranyi (violins): *Concerto in C minor* (Allegro) (Bach) and *Sonata* (Pugnani, arr. Moffat). For two violins.

X.9463, 9464 (10in., 3s. each).—Lionel Tertis (viola) and Ethel Hobday (piano): *Sonata in F minor*, Op. 120, No. 1 (Brahms). First and second movements.

K.05114 (12in., 4s. 6d.).—Band of H.M. Life Guards: *Les Deux Pigeons—Suite de Ballet* (Messager). Three movements (continuation of K.05107).

Gerhardt's records are now pearls of cheap price, but, as ever, priceless. It is to be hoped that the Aeolian Company's big reduction in cost will induce music lovers to buy the complete collection. This record contains Strauss's sentimental, but charming, little song, *Morgen*. The first entry of the voice is preceded by a long exposition of the song's tune; this is beautifully played by

Mr. Harold Craxton—a model for accompanists to study. The reverse is a jolly Schubert song, sung with immense rhythmic vitality and glorious diction by Mme. Gerhardt. Singers, by the way, should note especially the interpretation of the final phrases of *Morgen*; in other hands they might seem empty and dull, here they are pregnant with meaning.

Evelyn Scotney sings the *Air de Bijoux* in the correct "girlish" manner; her voice is pure in quality and her technique good, but there seems to be an absence of genuine musical ability. This is all the more notable in *Charmant Oiseau*; it is sung in the manner of a schoolgirl doing her "piece." Compare, for instance, the phrase "O joyeuse" with Galli-Curci's rendering of it; the difference is amazing. One is mere routine, the other art. Miss Scotney's French is not good. I must protest against the wind accompaniments to these and the other operatic arias on this list; they are travesties of the composer's intentions and unpleasant to listen to. Rimini has a fine voice, but he has chosen a queer mix-up of an aria in Giordano's *Canzonetta Russa*; quaintly Englished as "Russian woman is doubly feminine." The music ranges over three styles, none of them, however, even remotely Russian. Verdi's straightforward, clean-cut aria was a relief after this.

I always enjoy Kathleen Destournel's records because her voice has something of the Destinn quality in it; her singing is clear and unaffected. The Bulletin tells us that although sung in English, "Miss Destournel imparts to them (*these arias*) an Italian spirit and style which will delight all hearers." I am thankful to say she does nothing of the sort; it is precisely that futile kind of imitation that has prevented us from developing our natural vocal resources.

Malcolm McEachern breaks new ground at least, but when he informed me, in a voice of thunder, that the birds of the forest were cooing for him, I had the gravest misgivings; these were fully realised as he progressed. This "Gipsy love song" embodies all the worst tricks of the ballad writer and is steeped in slushy sentimentality. The reverse is much better, being vigorous and manly.

Miss Butterworth's diction is bad; I could distinguish hardly a word on her record. Otherwise her singing is very pleasant and her husband's accompaniments to his musically little songs, though on the modest side in tone, are extremely well played.

It was a mistake to choose the harp to accompany these two fine songs. For such songs as the "Land of heart's desire" it would be admirable; but here the piano or the orchestra are indicated by the lay-out of the accompaniments which are on the turbulent side. This the harp cannot be, and its tones are almost extinguished by the powerful voice of Mr. Titterton. He sings both songs far too slowly; Mrs. Kennedy Fraser has written "like the wind" at the beginning of the *Sea-Reiver's Song*, but Mr. Titterton is too frequently becalmed. These tunes must be sung as a whole, not in bits, and with firm rhythm.

Mr. Sammons has made a charming record of familiar music.

There comes now a record which may be unreservedly praised. There are people who imagine a reviewer loves to find fault, but the reverse is the case; he loves to praise where he honestly can—and he can here. It is splendid to have a movement of Bach's *C minor Concerto for two violins*—much less known than the D minor work—so beautifully played with, as the Bulletin rightly says, an ensemble little short of marvellous, by the Aranyi sisters. The music bubbles over with joy and the recording is excellent. The reverse is a very interesting contrast. Charming, gentle music which one violin could play as well as two, the contrapuntal element being practically ignored. A most desirable record.

Towards the end of his life Brahms wrote two sonatas for clarinet and piano which were inspired by the playing of Herr Mühlfeld, principal clarinettist of the Meiningen Orchestra. The Bulletin leaves one with the impression that the sonata under review was originally written for viola and piano, but it is, of course, an arrangement in this form. The loss is most apparent in the first movement, where the passage work is obviously especially written for the clarinet. Brahms had studied very closely the different tone qualities of the instrument and naturally the viola cannot reproduce these.

On the other hand, it is hard to imagine the slow movement could be more beautiful than it is here. Its lovely tunes glow with sombre richness as they pass out of the instrument so wonderfully played by Lionel Tertis. The recording of this and of the pianist's part is worthy of all praise. The latter is Ethel Hobday, a fine artist.

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N. P.

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VELVET FACE

(October Issue.)

1105 (10in., d.s., 3s. 6d.).—Nicolo Fusati (tenor): *E lucevan le stelle* and *Recondita Armonia* from *Tosca* (Puccini). In Italian.

1106 (10in., d.s., 3s. 6d.).—Tatiana Makushina (soprano): *La Sarabande* (Mendés and Bruneau), in French, and *Freundliche Vision* (Richard Strauss), in German.

602 (12in., d.s., 5s. 6d.).—Makushina (soprano) and Donarelli (tenor): *Ciel mio Padre*, duet from Act 3 of *Aida* (Verdi), and *La ci darem la mano* from *Don Giovanni* (Mozart). In Italian.

1103, 1104 (10in., d.s., 3s. each).—Philip Lewis's Palladium Octette: *Ballet Music* from *Le Cid* (Massenet). Nos. 1, 2, 3, 4, and 5. (Nos. 6 and 7 on V.F. 588, August, complete the set).

601 (12in., d.s., 4s. 6d.).—Band of H.M. Scots Guards, under Lieut. F. W. Wood: *La Boutique Fantasque* (Rossini-Respighi). Two parts.

1107, 1108 (10in., d.s., 3s.).—Band of H.M. Scots Guards, under Lieut. F. W. Wood: *Caucasian Sketches* (Ivanov): *In the gorge*, *In the village street*, *In the Mosque*, *Procession of the Sirdar*.

603 (12in., d.s., 4s. 6d.).—London Concert Orchestra: *Mikado* selections (Sullivan). Two parts.

Nicolo Fusati's singing of two songs from *Tosca* is rather too flamboyant. A certain degree of flamboyancy is admissible, even desirable, in Puccini, but one doesn't want it overdone. He has a pleasant voice, however, and his rendering of *E lucevan le stelle* is, at any rate, far preferable to Fleta's H.M.V. record of it.

Madame Makushina sings the Strauss song beautifully. The music itself is perhaps a little sentimental, but only in the sense that Schumann is sentimental. I enjoyed it very much. She does not seem so much at home in the French song; there is a suggestion of forcing once or twice and the ends of her phrases are sometimes curiously unsatisfactory. In her duets with Donarelli I got the impression that she was more comfortable in Mozart, he in Verdi. I don't like *La ci darem* taken quite so slowly. The Don's music seems to lose its swagger, Zerlina's its coquetry. In both pieces I could have done with more orchestral tone. Of course, the voice parts are the important things, but the orchestra, too, has its contribution to make, after all. In spite of these strictures, however, I recommend readers to hear the record.

The *Ballet Music* from *Le Cid* is light music of the best type, always interesting, always artistic, and full of happy little touches that betray the hand of the skilful composer. I rather fancy I shall get to like the *Andalouse* best.

Now that the H.M.V. record of *La Boutique Fantasque* has been withdrawn we have no version of this delightful work for the gramophone. The Velvet Face company deserve our thanks for doing something to supply the deficiency, but it may be doubted whether a military band, even that of the Scots Guards, is a suitable medium for this delicate music. Pieces like the *Tarantella* (at the end of the first side) and the beautiful slow movement (at the beginning of the second) really demand orchestral treatment, and the attempt to do them justice on the band resulted in a good deal of "blast" on my instrument during the course of the *Tarantella*. The more boisterous sections are, on the whole, more successful, though the shyness of the cornet in the *can-can* is to be regretted. This is one of the few occasions on which one really wants him to be blatant. The records do not, of course, include more than a few short selections from the original ballet. I still wonder how much of it Rossini actually wrote.

The *Caucasian Sketches* struck me as dull when I first heard them on the orchestra, in spite of some clever and original instrumentation. These records have not made me change my opinion, although I have no fault to find with playing or recording. *In the gorge* is possibly the best, but there is too much repetition in all of them.

The *Mikado* selection is attractive, and the recording is good; so is the playing, although I should have appreciated a little more variety.

It is pleasant to notice that the improvement in the Velvet Face surface on which I commented in connection with *The Dream of Gerontius* last month has been maintained. The work of the company has recently made great strides in many directions.

PARLOPHONE

E.10183, 10184, 10185 (12in., 4s. 6d. each): *Opera House Orchestra*, conducted by E. Moerike: *Introduction to Act I* (three sides) and *Good Friday Music* (three sides) from *Parsifal* (Wagner).

E.10186, 10187 (12in., 4s. 6d. each).—*Opera House Orchestra*, conducted by Dr. Weissmann: *William Tell Overture* (Rossini).

E.10188 (12in., 4s. 6d.).—*Opera House Orchestra*, conducted by Dr. Weissmann: *Salomé's Dance* from *Salomé* (Richard Strauss).

E.10189, 10190 (12in., 4s. 6d.).—*Edith Lorand Orchestra*: *Memories of Brahms* (three parts) and *Polish Dance* (Scharwenka).

E.10193 (12in., 4s. 6d.).—Costa Milona (tenor): *Siciliana* from *Cavalleria Rusticana* (Mascagni) and *Ebbene no, non io son* from *La Bohème* (Puccini).

E.10194 (12in., 4s. 6d.).—Fumagalli-Riva (soprano) and Franceschi (baritone): *Oh, il Signore vi manda* and *Ad essi, non perdono* from *Cavalleria Rusticana* (Mascagni).

E.10182 (12in., 4s. 6d.): Heckmann-Bettendorf (soprano) and Engel (baritone): *Am I enthralled in wonderful dreams?* and *Could you divine the fate?* from *The Flying Dutchman* (Wagner). In German.

E.10196 (12in., 4s. 6d.).—Heckmann-Bettendorf (soprano) and Transky (tenor): *Night of Stars* (Barcarolle) and *'Tis but a love song* from *Tales of Hoffmann* (Offenbach).

E.10195 (12in., 4s. 6d.).—Grete Eweiler Quartette: *Andante* from Brahms, *Quartet in B flat*, Op. 67.

These *Parsifal* records form the principal item in this month's Parlophone list, and are a valuable addition to their catalogue. The playing and recording are good throughout, and obviously the company have completely overcome their old difficulties with the brass. I give a short analysis of the Prelude, as I believe that none has yet appeared in THE GRAMOPHONE.

The *First Side* is devoted entirely to the treatment of a single theme—that of the *Love-Feast of the Knights*. It appears first on the strings unaccompanied in the key of A flat, and then with fuller scoring. After a pause all this is repeated in the key of C minor. Each of these two main sections ends with some repeated chords in the high registers. These have for some reason been omitted.

Side 2 begins with the *Dresden Amen*, which is also heard again a little later. Otherwise the side is wholly concerned with the theme of *Faith*, which is given out first by the trombones. The brass plays the leading rôle and does it admirably. My only criticism is that I could not hear the drum.

Side 3.—We return again to the theme of the *Love-Feast*, which is now treated more freely. The Prelude ends quietly.

With the exceptions that I have mentioned on the first side the piece is complete.

The *Good Friday Music* has been recorded fairly recently by Columbia and Pathé (see May, I. 253). This version is, I think, the best I have heard. The only serious blemish is that (as in the *Liebestod* last month) the voice part has been entirely omitted. For the most part this does not matter, but once or twice we get curious effects of incompleteness. A detailed analysis is unnecessary. I would only say that the selection begins with a statement of the *Parsifal* theme to the words "So came to us the promise." Soon afterwards come the *Blameless Fool* theme, the *Dresden Amen* and the *Faith* theme. The principal tune of the *Good Friday Music* comes at the end of the first side. Of the second side it only needs to be mentioned that near the beginning there is a short and quite excusable cut, and that towards the end we hear fragments of the *Love-Feast* theme. The third side is perhaps the best, but requires no comment.

The *William Tell Overture* is recorded complete, both playing and reproduction being of a consistently high quality—notably in the slow movements. The Overture is of the pot-pourri type, which is all too familiar; but that it is capable of being turned to artistic uses, this example and the *Freischütz Overture* make clear. The opening section for five solo 'cellos, double basses in two parts, drums, and nothing else, is worth drawing attention to, as is also the *Ranz des Vaches*, played by the cor anglais, which occupies the whole of Side 3. Readers should also notice the celebrated flute obbligato which accompanies the cor anglais.

Whether one likes the ideas underlying *Salomé's Dance* or not, there is no denying the diabolical cleverness of the writing, and Strauss's uncanny faculty for expressing almost *anything* in music. This brilliant and fantastic orchestration, in which every instru-

ment is always doing the unexpected, is the sort of thing to drive recording-room experts to distraction; but the result here is amazingly clear and well-balanced. Altogether it is one of the very best Strauss records I have heard.

Memories of Brahms.—Presumably the object of these records is to induce reluctant Philistines to listen to the music of Brahms. I can see no other reason for playing such a collection of disconnected fragments. However, the records can be made the material for an excellent game, in which the object is to see who can recognise most of the allusions. I myself spotted eight or nine without referring to the list.

The *Polish Dance* on the fourth side is a very well-known piece. Playing and orchestration are good, but there is a certain roughness of recording in both these records.

I thought Costa Milona rather dull in the *Siciliana*, and it occurred to me that possibly he was standing too far from the recording horn. At any rate, he was much better in the *Bohème* extract in which Rudolpho confides to Marcelle his fears about Mimi's health, unaware that she is concealed near by and is listening.

The *Cavalleria* duet records are dramatic in a rather conventional way; the performance of both singers is a good one, although they rather overdo the final climax. The orchestral part is very feeble.

The *Flying Dutchman* duets I noticed last month (p. 183). I am glad that the company have now turned their attention to the *Tales of Hoffmann*. It is a very remarkable little work in which Offenbach showed imaginative gifts with which we should hardly have credited him from an examination of most of his other work. This being so we must not, I suppose, complain of the presence of the inevitable *Barcarolle*. The piece is not without charm, but it is so dreadfully hackneyed that not even Mme. Heckmann-Bettendorf can thrill me with it now. The other song comes, if my memory serves me, from the *Antonia* episode. I hope that Mme. Bettendorf will give us some more Hoffmann; I should like to hear her in the lovely song that *Antonia* sings at the harpsichord. Her singing here is up to her usual high standard; the tenor does not get much of a chance in the *Barcarolle*, but proves himself quite adequate in the other song. The recording is all right, except that I wondered again if singers and orchestra were not too far from the recording apparatus. But my instrument may have been to blame.

The Brahms Quartet movement (recorded complete) is very characteristic. The violin opens with a romantic tune in F, while the thick harmonies, the excellence of the part writing, and the lovely modulations reveal infallibly the hand of the composer. Towards the end of the first side appears a more dramatic and forcible passage in D minor. The second side opens with a new idea in semi-quavers, but this is only a momentary digression, and very soon we are led by a long bridge-passage and some more modulations back to the peaceful first tune, in the quiet mood of which the movement closes. Playing and recording are alike excellent. My only criticism is that in the thick harmony of passages such as those at the opening of the movement I found it hard to distinguish the inner parts; but even in a good concert performance this is not always easy to do.

P. P.

HIS MASTER'S VOICE

(November Issues.)

D.A. 621 (10in., 6s.).—**Chaliapine** (bass): *Down the Petersky and Dubinuska*.

D.B. 179 (12in., 8s. 6d.).—**Titta Ruffo** (baritone): *Dunque ho sognato* and *Aman lassù le stelle* from *Cristoforo Colombo* (Franchetti).

D.B. 698 (12in., 8s. 6d.).—**Ezio Pinza** (bass): *Cavatina* from *L'Ebrea* (Halévy), and, with **A. Turchetti**, *Dal tuo stellato soglio* from *Mosé in Egitto* (Rossini).

D.A. 598 (10in., 6s.).—**Michele Fleta** (tenor): (a) *Si fuerá un aeroplano*, (b) *Mañica si te dejurras* and *Le calle Mayor de Jaca*. Three jotas.

D.A. 382 (10in., 6s.).—**Frieda Hempel** (soprano): *Auf Flügeln des Gesanges* (Mendelssohn) and *Horch, horch, die lerch* (Ständchen) (Schubert).

D.A. 620 (10in., 6s.).—**Thibaud** (violin): *En bateau* and *Prélude* from *Petite Suite* (Debussy).

D.911, 912 (12in., 6s. 6d. each).—**Symphony Orchestra**, conducted by Albert Coates: (a) *Isolde's Curse*, (b) *Isolde's Narrative*, (c) *Tristan!* *Isolde!* (d) *They drink the potion*. Vocalists: Florence Austral, Louise Trenton, Tudor Davies, and Chorus.

D.913 (12in., 6s. 6d.).—**Royal Albert Hall Orchestra**, conducted by Eugene Goossens: *Tosca* selection (Puccini, arr. E. Tavan).

D.914 (12in., 6s. 6d.).—**Irene Scharrer** (piano): *Reflets dans l'eau* and *Poissons d'or* (Debussy).

D.915, 916 (12in., 6s. 6d. each).—**Virtuoso String Quartet**: Three *Idylls* (Frank Bridge).

D.917 (12in., 6s. 6d.).—**Derek Oldham** (tenor): *Take a pair of sparkling eyes* from *The Gondoliers*, and *The Sailor's Grave* (Sullivan).

D.918 (12in., 6s. 6d.).—**Sir Harry Lauder**: *I'm looking for a bonnie lass to love me and Love makes the world a merry-go-round*. E.355 (10in., 4s. 6d.).—**De Reske Singers** (Male Quartet): *Studies in Imitation*: (a) *There was an old woman*, (b) *Tom, Tom, the piper's son*, (c) *Mary had a little lamb* (H. Hughes).

C.1165, 1166 (12in., 4s. 6d. each).—**The Band of H.M. Coldstream Guards**: *Suite No. 2 for Military Band in F major* (Holst) and *Homage March* (Wagner, arr. Winterbottom).

C.1167 (12in., 4s. 6d.).—**De Groot and the Piccadilly Orchestra**: *Faust* selection (Gounod, arr. Myddleton).

C.1168 (12in., 4s. 6d.): **Una Bourne** (piano): *Rondo (La Gaieté)* (Weber) and *Etude Melodique* (Sgambati).

C.1169 (12in., 4s. 6d.).—**Peter Dawson** (bass-baritone): *To the Forest* (Tchaikovsky) and *Travellers all of every station* from *The Siege of Rochelle* (Balfe).

C.1170 (12in., 4s. 6d.).—**Alfred Lester**: *Gardening and Dandelions and Daffodils* from *The Punch Bowl*.

C.1171 (12in., 4s. 6d.).—**Paul Whiteman and his Orchestra**: *Rhapsody in Blue* (Gershwin, arr. Grofe).

Chaliapine does not spare himself in these two songs; indeed *Down the Petersky*, if it is, as I suspect, a sleigh song, would clear the traffic as effectively as the bell of a fire engine. The folk song is equally enjoyable and more restrained; the chorus enter into the spirit of it with gusto. The singer records as splendidly as ever. I found it hard to work up any enthusiasm for the records of Ruffo and Pinza. It goes without saying that they are fine singers, the latter especially, but they have chosen dull music. There is, by the way, very little Pinza on the Rossini side of his record; it is practically all Turchetti and chorus. Rossini was soundly trounced by the critics for the theatricality of his *Stabat Mater* performed recently at the Hereford Festival; his *Mosé* is also an oratorio, sometimes, like *Elijah*, done as an opera; this interchangeability lays it open to the same charge. Fleta's record is an oddity. Both sides begin and end in exactly the same way and are nearly indistinguishable throughout. He is supported by a fascinating guitar and bandurria accompaniment. I can imagine people loathing this music and the Spanish tenor's rather coarse singing of it, so I hasten to say it is an acquired taste, like artichokes or parsnips. Personally, I found the performance very exhilarating.

A *Jota*, Grove tells us, is one of the most popular of North Spanish dances; a kind of waltz always in three time, generally accompanied by guitar, bandurrias, and castanets, etc. I should imagine the words are often what is vaguely called "Parisian." At last *On wings of song* in its correct form and language (*By the waters of the Ganges*) and *Hark, Hark, the lark* with the proper piano accompaniment. Both *lieder* are charmingly sung by Frieda Hempel and well recorded.

Thibaud plays arrangements of two numbers of Debussy's early orchestral work, the *Petite Suite*. The *Prélude* is a pleasing echo of his master, Massenet; it contains no hint of the direction in which his genius was to develop, but a fragment of whole-tone "scale" is woven into the recapitulation in *En Bateau*. The playing and recording are good. These *Tristan* and *Isolde* records are not quite so successful as the previous ones, but are still very good. Miss Austral sometimes scamps the words of an entry or the words immediately preceding the first beat of a bar; and in the duet with Tudor Davies her voice is unaccountably faint. However, her singing in the *Narrative* is extremely good and full of colour. Louise Trenton's *Brangwena* is a little tentative; this is probably due to inexperience in recording. The orchestra is first rate all through; so also is the chorus in that extraordinarily exciting finale to the first act. What a situation! The ship



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coming into harbour, King Martin and the court assembled to meet his bride, the guiltless lovers facing one another and the guilty Brangwena huddled in a corner. Isolde's *Narrative* tells of her first encounter with Tristan and his subsequent betrayal of her. This is given practically in full, but there are cuts, very judiciously done, in the potion scene and in the finale to the act.

Reflets dans l'eau seems to be merely good Sydney Smith; it is curious that Ravel is just as unsuccessful with his *Jeux d'eau*. Water is evidently not strong enough vintage for these composers. *Poissons d'or* has a strange fascination; I imagine Debussy wished to suggest the glitter and wagging tails of these little fishes. The piano tone and interpretation are fairly good. The Bridge *Idylls* have never been recorded complete before; they reveal themselves as very musicianly, interesting little pieces, and are as well played as they can hope to be by the Virtuoso String Quartet. The first is the most extended and ambitious; it is in threefold form and of a serious cast. The middle one irresistibly suggests Ravel (especially his *Beauty and the Beast*) and seems to have an implicit programme basis. The third is lighter in texture and of a whimsical nature. The score published by Augener for 1s. 6d. greatly adds to the enjoyment of the music.

A famous tune from *The Gondoliers* is beautifully sung by Derek Oldham; the orchestral accompaniment is well done also. But why did he unearth such a deplorable lapse from grace as the *Sailor's Grave*. I feel sure Sullivan will not rest quietly in his grave until this ballad is finally interred.

Harry Lauder is hardly a subject for criticism; you either like him to distraction, or you don't. I don't. The De Reske Singers have done some more of Herbert Hughes' clever *Studies in Imitation*; as always, their singing is extraordinarily good and sympathetic. Particularly delicious is the *Old woman who lived in a shoe* treated as a cradle song!

What a good singer Peter Dawson is! Diction, tone, and interpretation are alike admirable. For once the orchestral accompaniment to Tchaikovsky's song is really suitable. Balfe's song is excellent in a gay, Sullivanesque vein. The sudden rush of words (and notes) is as delightful as it is unexpected.

There remains only Holst's *Second Suite for Military Band*. It is founded on old English country tunes. The march is made up of a Morris Dance and two Hampshire tunes, *Swansea Town* and *Cloudy Banks*. *I'll love my love* and the *Song of the Blacksmith*, two more Hampshire tunes, form the two middle movements, and the final movement, *Fantasia on the Dargason* (introducing "Green Leaves") is, the composer says, almost identical with the finale of his *St. Paul's Suite* for strings. There are many clever and original touches in Holst's writing for military band, but with all the will in the world I cannot see any future for this uncompromising medium. Nothing can quite cloak over the vulgarity of its utterance. The recording is good; the euphonium solo, *Swansea Town*, comes out very well.

The Scotch Supplement contains some excellent singing by Mme. Kirkby Lunn and Joseph Hislop of traditional tunes. True to Plunket Greene's dictum the contralto breaks the rhythm far too drastically in *Turn ye to me*; but the velvety quality of her voice is a joy and her rendering of *The land o' the leal* is really moving. Hislop is in fine fettle and enjoys himself enormously in the rollicking *My love she's but a lassie yet*—a kind of vocal highland fling—and in the charming *Corn rigs*.

* * *

Note.—Since I wrote my review of last month's H.M.V. records I have seen the October Bulletin. The usually extremely well-informed, pleasant writer is curiously misleading in his remarks on Hans Sach's monologue from the third act of *Die Meistersinger*. He says: "It is perhaps the most philosophical music ever written; it represents the mind of an old man who has passed out of the strife of life and views its petty quarrels in a mood of reflection and calm . . ." (italics mine). The first statement is questionable, to say the least of it; there are pages of the "Ring" far more compact of philosophy than these and the music of Byrd, Bach, Beethoven, or Brahms (the four great B's) contains more vital philosophy than the whole of Wagner's output. Sachs was not an old man, and he certainly was no Diogenes; the strife and riot of the street scene were directly engineered by him, and he was still enough of the earth, earthy, to be in love, even if philosophically, with Eva.

N. P.

EDISON

A Selected Dozen from the General Catalogue.

80587 (8s. 6d.).—American Symphony Orchestra: *Fingal's Cave Overture* (Mendelssohn) and *Der Tambour der Garde Overture* (Titl).

80594, 80602 (8s. 6d. each).—American Symphony Orchestra: *Casse-Noisette Suite* (Tchaikovsky).

82251 (11s.).—Frieda Hempel (soprano): *Ombra Leggiera* from *Dinorah* (Meyerbeer) and Laurenti (baritone): *Nemico della Patria?* from *Andrea Chénier* (Giordano).

82234 (11s.).—Claudia Muzio (soprano): *Mi chiamano Mimi* from *La Bohème* (Puccini) and *Aspiration* (Chopin).

82242 (11s.).—Marie Rappold (soprano): *Ave Maria* from *Otello* (Verdi) and, with Laurenti (baritone), *La dove prende amor ricetto* from *Il Flauto Magico* (Mozart).

80702 (8s. 6d.).—Walter Chapman (piano): *Blue Danube Waltz* (Strauss-Chapman) and *Liebestraum* (Liszt).

82048 (11s.).—Albert Spalding (violin): *Polonaise in A* (Wieniawski) and *Hungarian Dance, No. 5* (Brahms-Joachim).

82323 (11s.).—Albert Spalding (violin): *Liebesfreud* (Kreisler) and *Souvenir Poétique* (Fibich).

80486 (8s. 6d.).—American Symphony Orchestra: *Ballet Music from Henry VIII* (German).

80795 (8s. 6d.).—Velez's Spanish Orchestra: *El Manton de Manila* (Zamova) and *Marigny Tango* (Poesia Campera).

51369 (5s. 6d.).—Waikiki Hawaiian Orchestra: *When its love-time in Hawaii* and *Hula Hula dream girl*.

COLUMBIA

L.1586, 1587 (12in., 7s. 6d. each).—Gustav Holst, conducting the London Symphony Orchestra: *Beni Mora—Oriental Suite in E minor* (Holst).

L.1590 (12in., 7s. 6d.).—Dora Labbette (soprano) and W. H. Reed (violin): *Four Songs for Voice and Violin* (Holst).

3487 (10in., 3s.).—Edna Thomas (soprano): *Swing low, Sweet Chariot* (negro spiritual) and *Mamzelle Zizi* (Creole patois).

L.1591 (12in., 7s. 6d.).—Norman Allin (bass): *The Elder's Scent and Mad! Mad!* from *The Mastersingers* (Wagner). In English.

3485 (10in., 3s.).—Arthur Jordan (tenor): *Faery Song from The Immortal Hour* (Boughton) and *The Sea Gypsy*.

L.1577 (12in., 7s. 6d.).—Kedroff Male Quartet: *Song of the Volga Boatmen* and *Olaf Trigwason*.

L.1588 (12in., 7s. 6d.).—Catterall (violin), Squire ('cello), and Murdoch (piano): *The Dumky Trio* (Dvorák)—*Allegro, Lento maestoso, Vivace*.

Whether you like the *Beni-Mora Suite* or not will depend on your feelings as to things Eastern. I find it Holst's most interesting and intrinsically valuable work. So far as is possible in the medium of the West he interprets the experiences of a holiday spent in Algiers with extraordinary skill. Arab tunes woven into the music give "local colour." No harmony is found in Eastern music, the only accompaniment to singing being percussion or a twanging of strings upon no fixed scheme. On the other hand, it is extremely complex melodically. The first dance is notable for a lovely little flute melody and some really exquisite string passages; the second is rather dull and has a persistent throbbing drum figure. The third is an impression of "The Street of the Ouled Nails" in Biskra. Here live Arab dancing girls not conspicuous for virtue. Once I found myself in the desert surrounding Basra; at such a distance the city glowed like a jewel and there came faintly on the air the throbbing of drums, a shrill nasal singing. As one drew nearer these sounds became more confused; on reaching the bazaar they were a din. But in the heart of the city they had faded to a dull monotony again. It is just this kind of experience Holst has painted in his music. The maddening iteration set up by the flute is a constant feature of Eastern music. It continues almost throughout the whole piece with cleverly varied harmonies. The recording is good for such a difficult work—especially in the

percussion department—with the exception of the beginning of the *Finale*, which is rather blurred, and the viola part in the Second Dance, which is very faint.

The four songs for voice and violin are a much later work of Holst's. They are very slight; indeed, one would scarcely miss the violin part, which is more in the background than it should be. Dora Labbette sings them beautifully with the purest possible tone and with excellent diction. I should have much preferred her to record some of the fine Rig Veda settings that Holst has done.

Edna Thomas is as delightful as ever in the famous *Swing low, sweet chariot* and a less well-known Creole patois song, *Mamzelle Zizi*. Her personality is strong enough to "come through" on a record, so her recordings are never dull.

I was disappointed in Norman Allin's record of the two great songs from *The Mastersingers*. His voice is far from being mellow, and he seems uncomfortable in the upper register; there is an unpleasant tightness about his production. The orchestral part is good, but not well balanced in proportion to the voice. Arthur Jordan suffers from suetiness; otherwise his interpretations are well enough.

The Kedroff Male Quartette give a first-rate performance of the *Volga Boatmen's Song*; there is a particularly fine bass. The other side is a dramatic Norwegian ballad; but, having no translation, I don't know what it was all about.

The *Dumky Trio* is not a success. W. H. Squire plays as if he were delivering a solo, and so the balance is upset; the piano, too, is by no means on equal terms with the others. The music, like practically all Dvorák's output, is charming. He is a Bohemian Schubert.

N. P.

BRUNSWICK

15073 (10in., 5s. 6d.).—**Sigrid Onegin** (contralto): *Vaggvisa*, Swedish Lullaby (arr. Rancheisen), and *Herdegossen*, Herdsman's song (Berg).

5195 (10in., 4s. 6d.).—**Virginia Rea** (soprano): *Italian Street Song* and *A kiss in the dark* (Victor Herbert).

The *Swedish Lullaby* is a rather beautiful and original tune, although I do not altogether approve of the way it has been treated (it soon becomes much too elaborate for a lullaby). The singing confirms me in the good opinion I have formed of Sigrid Onegin. The voice has a lovely quality, and the phrasing is excellent. The *Herdsman's Song* is only a little less beautiful and a little less perfectly sung.

Virginia Rea is unquestionably a good singer, and if I do not always like the quality of her voice that is my misfortune. She has a good opportunity to exhibit her finished technique in the *Italian Street Song*. This is an attractive piece of light music, and the decorative solo part sounds very effective against the background provided by the chorus. *A kiss in the dark* is exactly what its title leads one to expect.

The recording of both records is quite successful. P. P.

Some "Coldstream Guards" Records

(Communicated)

A FEW months ago, if my memory is not at fault, THE GRAMOPHONE made a passing reference to the numerous records made by the bands of the Guards, and hinted at a critical article at some future date. This promise has been overlooked, I fear, in the ever-increasing rush of work which is inevitable in an endeavour to keep abreast of things in the gramophone world; hence I venture to offer the following information with regard to a few out of the long list of records made by the band of the Coldstream Guards, a list which occupies several pages in the H.M.V. catalogue.

The general impression one gets from a study of these records is one of disciplined efficiency. The Mackenzie Rogan tradition speaks for itself. Over a wide range of music, grave and gay, the effect is uniform. The band of the Coldstream Guards, consisting of professional soldiers, acts with a unity and a combination in effort which make up for much of what a military band must suffer in comparison with an orchestra. You find little trace of raggedness in these renderings: with the Guards, I take it, a rehearsal is a parade, and something of the relationship

between soldier and officer has crept into the atmosphere which these records suggest.

My own selection comprises some of the better known and more popular items which one hears in the parks and learns to love.

Rosamunde Overture (C.1109).—A very clean and finished performance occupying both sides of the record. The balance of parts is better preserved here than in some of the following numbers.

Oberon Overture (C.115).—A disappointment, not merely because of the inevitable "cuts," but on account of some technical fault. My copy "blasts" badly, though whether it is merely a matter of pressing or not I cannot say. The band seems to have been too close to the apparatus which "bottles" the sound, and the effect is that the record sounds terribly harsh, and badly blurred wherever the brass is dominant. This applies in a lesser degree to *Valse Triste* on the other side, which otherwise would be worth hearing.

Bohemian Girl Overture (C.245).—Mutilated, but good, except for some wood-wind out of tune in the earlier passages. On the reverse are *Mazurka* and *Waltz* from *Coppelia*. These suffer from the same fault as *Oberon*, and are far too loud. Even with a fine needle the finale of this record is intolerable.

Ballet Egyptien (C.125).—A capital record, especially Part I., which goes with a remarkable verve, and is admirably balanced. Part II. is badly cut, and you hear only the opening theme. Part III. (reverse) is played well, but seems to have been taken a shade too seriously. After all, *Ballet Egyptien* is but light music, although high class, and this number, naturally dignified in style, has been a little over-emphasised.

Mikado Selections (B.119 and B.116).—Two excellent records for people like myself who know most of the words in the opera and cannot afford a complete series of vocal records. Part I. gives you the *Lord High Executioner* and *Braid the Raven Hair*; Part II. *A Wandering Minstrel*—with his tail cut off. But Part III. is my favourite and includes *Three Little Maids* and *He's gone and married Yum-Yum*. The other side of this record is devoted to a regrettably cornet solo version of *Take a Pair of Sparkling Eyes*. The cornet does very well, but the accompaniment is villainous. Evidently there was some doubt as to squeezing all the song into three minutes, hence the band hurries along and the accompaniment becomes a long churning jingle which is maddening.

H.M.S. Pinafore Selection (B.1533).—A good record of the old arrangement everyone has heard. *Buttercup* is taken rather slowly, but the finale is a brilliant piece of work.

Reminiscences of Verdi (C.288).—Rather dull. Some of the numbers are not too familiar, and the treatment is rather too painstaking.

A Musical Switch (B.1476).—Everyone should possess this, if only to learn how to slide smoothly and naturally from the *Glory Song* into *Peer Gynt*, and from the *Rosary* into the *Honeysuckle and the Bee*. Anyone who can correctly identify the forty-odd tunes in this medley may claim to be the musical equivalent of "widely read."

Petite Suite de Concert (C.1011).—Many people know nothing more of Coleridge Taylor than this suite. The rendering on this record is rather unequal. The *Caprice* (No. 1) and the *Tarantelle* (No. 4) are superb; *Demande et response* (No. 2) drags badly towards the close, while the *Sonnet d'amour* (No. 3) lacks distinction. But the record is well worth having.

Othello Suite (C.1099).—Lovers of Coleridge Taylor will like this record, although the brass gets the upper hand here and there, and a capital march at the end of Part II. is maddeningly confined to a few bars which leave one eager for more.

Henry VIII. Dances (B.120).—An excellent record, but the *Torch Dance* does not come out too well. For sheer efficiency the rendering of the *Morris Dance* is marvellous.

Casse Noisette Suite (C.238, 239 and 240).—It is, of course, an open question whether "cut" versions played by military bands are better than nothing; but the obvious limitations which this question suggests are very patent in these records.

In connection with "cuts," the only record in this series which I know and which I beg readers to refrain from buying is C.133, *Hungarian Rhapsody* and *Symphonie Pathétique*. The necessary dismemberment precludes enjoyment for those who have heard these pieces in full.

SNURGE.

DANCE RECORDS

With the approach of Christmas the monthly dance bulletins of the recording companies as a rule get longer, and this month is no exception. The average quality is high and the selection of the best no easy matter, but from the dancer's point of view the best fox-trot is—

H.M.V., B.1889 : "Somebody loves me" and "I can't get the one I want."

Both are by Paul Whiteman and his Orchestra, who play these two intricate numbers without the slightest effort, while their orchestration and time are perfect.

The best waltz is—

PARLO. 5252 : "Nightingale," by Vincent Rizzio and his Hotel Sylvania Orchestra.

This is a haunting air with a clever whistling obbligato and has on its reverse a good fox-trot, "Innocent Eyes" played by the Lanin Orchestra.

After these the best dozen, all of which are safe records to buy, are:—

H.M.V., B.1891 : "Worried," by Philip Spitalney and his Orchestra. This very famous American dance orchestra is here recorded for the first time for this country and makes a very promising début. The banjo "stunting" is exceedingly clever and will appeal to everybody whose taste runs in that direction. This is coupled with "Jealous," a very good number by the International Novelty Orchestra. H.M.V., B.1893 : "Oh, Eva" and "The Rat Step," by the Romaine Orchestra. The latter composed by Ivor Novello, is very reminiscent of "La Java," which was more popular, perhaps, on the continent than here, but it is a pleasant memory of the cabaret scene in *The Rat*.

VOC., X.9468 : "Raggedy Ann," by Ben Selvin and his Moulin Rouge Orchestra. The best version so far of this most popular tune coupled with "Before you go," by the Ambassadors. A record that runs this very close and which is certainly the best value for money I have ever heard is IMPERIAL 1331 : "Raggedy Ann," by the Imperial Dance Orchestra, and "What do you do Sunday, Mary," by the Majestic Dance Orchestra. It is not often one is able to buy the two most popular dance numbers of the day, played as well as they are here, for two shillings.

IMPERIAL.

1330.—"It had to be you" and "You'll never get to heaven with those eyes," both numbers very well played and recorded by Lanin and his Orchestra.

VOCALION.

9469.—"It had to be you" and "Out of a million," by the R.M.S. Majestic Dance Orchestra, who also record for the first time this month.

COLUMBIA.

3495.—"Any way the wind blows" and "I wonder what's become of Sally" by the Savoy Orpheans. Both these tunes will be familiar to listeners-in.

PARLO,

5257.—"Big Boy" and "Oh, Baby," both by the Lanin Orchestra.

5253.—"Forget me not" and "After the storm," by Vincent Lopez and his Hotel Pennsylvania Orchestra, who are to-day the most popular dance band in the States.

5258.—"Dansopation" and "Putting on the Dog," piano solos by Willie Eckstein. These are extremely well played and have good piano-tone.

ZONOPHONE.

2492.—"What do you do Sunday, Mary?" and "Hinkey Dinkey Parley Voo," by Jack Hylton's Brighter London Band. The latter is a travesty of the famous marching song.

BRUNSWICK.

2487.—"What do you do Sunday, Mary?" and "I love you," by Carl Fenton's Orchestra.

EDISON.

9600.—"Everything you do," played by Harry Raderman's Orchestra; song by Joseph Phillips. "Radio," played by The Atlantic Dance Orchestra; song by Arthur Hall.

9646.—"I don't know why" and "Save a kiss for rainy weather," by Green Bros. Novelty Band.

9613.—"Louise," by Harry Raderman's Orchestra, and "Why did you do it," played by the Georgia Melodians. This last number is very well played and has a catchy tune.

9619.—"My dream girl" and "Lovely little melody," by the Atlantic Dance Orchestra.

9611.—"Boll weevil blues" and "A new kind of man," by the Arkansas Trio. This last item is the song which Nora Bayes made popular at the New Oxford during her last visit and is here excellently though rather grotesquely rendered.



Miscellaneous

ACD.

The record I like best of these is a 'CELLO disc of solos with a perfectly balanced pianoforte accompaniment, *Tarantelle*. The soloist is Mr. Anthony Pini, of the J. H. Squire Octette. The recording is light, but very clean. Mr. William Davidson, TENOR, is quite at his best in *I came to your Garden*, and that is saying a deal. The J. H. Squire OCTETTE have a good record, *Mock Morris Dance*. LAUGHING records are now popular; *Laughter* is a vocal quartette in which most of the laughing is musical. VOCAL FOX-TROT, *Don't mind the rain*.

BELTONA.

VIOLIN: I head this list with a finely recorded and very artistic rendering of *Caprice Viennois*. All through the playing is strong and true, and this is easily the most pleasing and meritorious example of a half-crown violin solo in my collection. MILITARY BAND: *Lightning Switch*. The ingenuity and rapidity of the changes of time in this clever record gave me very real entertainment. *Baltimore Centennial March*. Very notable for the vigorous side-drum work. ORCHESTRAL: *Madame Angot* (selection). JAZZ WALTZ: *Blind Love*. FOX-TROTS: *My Lovey came back, Only a kiss*.

IMPERIAL.

I am most gratified to be able to congratulate the Crystallate Company on quite a notable improvement in surface in their new issue. It may be remembered that last month I spoke of the very fine baritone voice recording in the *Bal-na-pogue* song. Now this is well eclipsed by the really magnificent recording of four operatic songs sung in French by M. Gaston Demarcy, the baritone of the Monte Carlo Opera. One disc carries the *Toreador Song* from *Carmen* and the *Prayer* from *William Tell*, while the other disc (the better of the two, I think) has the *Prologue* from *Paillasse* and a song from *Noel Paine*. The singing is free and vigorous to a degree, and yet although it is fully recorded there is neither b'ast nor megaphone effect on the records—a remarkable achievement. Another interesting record is two French dance numbers on one disc, No. 1328, comprising a waltz and a fox-trot.

PARLOPHONE.

At the head of these 10in. issues I must put the records that are easily my favourites in the half-crown jazz dances, namely, those of Vincent Lopez. Nothing in the same class seems to me to display so much musical vigour of thought. While there is nothing new to equal the tone colouring of *Arabiana* or the soprano cornet work in, I think it was, *What'll I do*, nevertheless in *I love the girl who kisses, Lovey came back*, and *La Paloma* Mr. Lopez has made the most of his opportunities. The half-crown rivals of Marek Weber, I am sorry to say, have only one disc, *Silver Moonbeams* (Bohemian Orchestra). The highly sentimental and pretty and most fully recorded playing of Edith Lorand's Orchestra is well represented by *So long as the wine flows*, *Santa Lucia Luntana*, and *The golden lute*.

WINNER.

Clearly I was not mistaken last month when I referred to the further improvement in the surface of these records. Australasian readers please notice the new disc comprising two good Bush songs, *Comrades of Mine* and the *Stock Rider's Song*.

I never supposed the MANDOLINE to be capable of expressing really high musical attainment until I heard the disc of Mario de Pietro *Czardas* and *Caprice Viennois*. This record now displaces *Mandolinata* as my finest example of mandoline playing and recording. The FOX-TROT, *Blotto*, is my best example of the quacking saxophone in a dance number, it will make the young people laugh as they dance.

H.T.B.

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October Supplement.

Vocals

1341 { When will the Sun Shine for Me ? (Abner Silver). Duet.
Sung by the Two Imps, with Orchestral Accomp.
Pal of My Dreams (Chas. E. Roat). Duet.
Sung by the Two Imps, with Orchestral Accomp.

1340 { When you Walked Out Some One Else Walked Right In (Irving Berlin). Song. Sung by Geo. Berry, with Orchestral Accomp.
In the Evening (Walter Donaldson). Song.
 { Sung by Chas. Bonheur, with Orchestral Accomp.

1339 { Virginia (George Gershwin). Song.
Sung by Miss Doris Delamore, with Orchestral Accomp.
I'm Wonderful (Darewski). Duet.
Sung by Geo. Berry and Miss Bertha Willmott, with
 Orchestral Accomp.

1338 { What do you do Sunday, Mary ? (from "Poppy"). (Cäsar-Jones). Song.
Sung by Billy West, with Orchestral Accomp.
Oh ! Eva (Ain't You comin' out To-night ?) (Clarke-Leslie-Warren). Comedy Song.
 { Sung by Arthur Hall, with Orchestral Accomp.

1337 { You'll never get to Heaven with Those Eyes (J. V. Monaco). Comedy Song.
Sung by Geo. Berry, with Orchestral Accomp.
Forgive and Forget (Ewart and Stanelli). Song.
 { Sung by Chas. Bonheur, with Orchestral Accomp.

1336 { The Ogo-Pogo (Mark Strong). Comedy Song.
Sung by Geo. Berry, with Piano and Banjo Accomp.
All Day Long (Harris Weston). Song.
 { Sung by Geo. Berry, with Piano and Banjo Accomp.

1335 { Paillasse (Leoncavallo). Prologue.
M. Gaston Demarcy, Baryton de l'Opera de Monte Carlo.
Noël Païen (Massenet).
M. Gaston Demarcy, Baryton de l'Opera de Monte Carlo.

1334 { Carmen (Bizet). Couplets du Toréador.
M. Gaston Demarcy, Baryton de l'Opera de Monte Carlo.
Guillaume Tell (Rossini). La Prière.
M. Gaston Demarcy, Baryton de l'Opera de Monte Carlo.

Hawaiian Guitars

1333 { Hawaiian Twilight. Hawaiian Guitars.
 { Played by Ferera and Franchini.
Dreamy Hawaii. Hawaiian Guitars.
 { Played by Ferera and Franchini.

Dances

1332 { Oh ! Eva (Ain't You comin' out To-night ?) (Clarke-Leslie-Warren). Fox Trot.
 { Played by Fletcher Henderson and his Orchestra.
In the Evening (W. Donaldson). Fox Trot.
 { Played by Lanin and his Orchestra.

1331 { What do You do Sunday, Mary ? (Irving Cäsar-Stephen Jones). Fox Trot.
 { Played by the Majestic Dance Orchestra.
Raggedy Ann (J. Kern). Fox Trot.
 { Played by the Imperial Dance Orchestra.

1330 { You'll never get to Heaven with Those Eyes (Clarke-Leslie-Messaco). Fox Trot.
 { Played by Lanin and his Orchestra.
It Had to be You (Jones-Kahn). Fox Trot.
 { Played by Lanin and his Orchestra.

1329 { Who is the Meanest Girl in all the Town, Josephine ! (Creamer-Brown-Ackley). Fox Trot.
 { Played by Six Black Diamonds.
Hard-hearted Hannah (The Vamp of Savannah) (Yellen-Bigelow-Bates). Fox Trot.
 { Played by Fletcher Henderson and his Orchestra.

1328 { Valse de l'Operette Hands up pour Conquerir le Coeur d'une
 { Femme (René Demaret). Valse.
Elle S'Etait fait couper les ch'veux (René Mercier). Fox Trot.
 { Played by the Star Dance Orchestra.

1320 { Riley's Cowshed (Damerell and Hargreaves). Fox Trot.
 { Played by the Star Dance Orchestra.
Riviera Rose (H. Nicholls.) Waltz.
 { Played by Greening's Dance Orchestra.

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THE NEW-POOR PAGE

Half-Crown and Two-Shilling
records good on both sides



TONOPHONE RECORDS have distinctly their own character; the list differs in many ways, in the 10inch half-crown section, from other half-crown record lists. To me the most notable point about them is the almost uniformly good vocal recording, especially of contralto, tenor and baritone voices; the all-round excellence of the singing; the selection of songs suitable to the voices and the large number of songs of enduring character from which one's choice may be made. If one is to enjoy the music it is necessary to select records having sufficient tone throughout reasonably to cloak the surface noise, so for the songs I will start with the CONTRALTO voice. The best of these, in my opinion, are Miss Jessie Broughton's. There are eight half-crown discs to select from and the one I like best (but they are all good records) is *Alice Blue Gown* from *Irene* (Tierney)—not an easy song to sing. There are twenty-two COUNTER-TENOR (male contralto) records by Mr. Hatherley-Clark, nearly all songs of the right kind for this class of voice. *Smilin' thro'* and *A Maori Slumber Song* on one disc is my selection. Of first-class TENOR records of English songs there is as large a number as anyone can desire to see. Mr. Sydney Coltham sings delicate, light quizzical little songs most perfectly. I will instance *Ninetta*, *Rosebud*, *To Mary*, *Down in the Forest*, *the Green Hills o' Somerset*, *Megan*. Mr. Ernest Pike is well represented; he is best in straight-forward songs—*Mary*, *Fiddle and I*, *The English Rose*. Mr. Harold Wilde is at his best in *Annabel Lee*. BARITONE songs by Mr. Peter Dawson are certainly cheap at half-a-crown. *The Drum Major* is the best record of this song I know, although I do not like the other side of the disc. *Drink to me only* and *Drake goes West* are fine records. If one wishes some songs by a high voice on this list I think Miss Bessie Jones in such songs as *Fairy Pipers* is the safest to bank on. The VOCAL DUET recording is good. Ernest Pike and Peter Dawson work together well. *O Mistress Mine*. Gertrude Gibson and A. Gray could hardly be improved upon in *Oh, that we two were Maying*. VOCAL QUARTETTES are excellent. *The Long Day Closes*; *Good-night, Beloved*; *Moonlight on the Lake*. Surprisingly true recording is the CHURCH CHOIR WITH ORGAN. *I will lift up mine eyes*

To come now to instrumental records this list shows the best half-crown HARP solos I know. *Cruiskeen Lawn*, *Megan's Daughter*. But these must not be played under conditions favourable to surface noise. CORNET AND GRAND PIANO: *Mattinata*. WHISTLING: In the *Jewel Song* Miss F. Berens is really wonderful and would probably show to best advantage on a portable. Unique records are those of the Southgate Sisters, VIOLIN AND MUSTEL ORGAN. I love them and use them frequently, the continuous tone of the Mustel organ being usually sufficient to hide the surface noise. *Aria*, *Dorothy's Lullaby*, *Adagio*, *Killarney*, *Dance of the Elves*. The last of these on the opening notes shows the almost human voice of Elsie's wonderful fiddle. PICCOLO: *Old Nick* is a record for every portable repertoire. Chopin's *Nocturne*, Op. 9, No. 2, is a perfect FLUTE solo. INSTRUMENTAL QUARTETTE: *Daffodils*. There are good BAND records of *American National Melodies*, *Song of Autumn Waltz*, *St. Hilda March*, and light ORCHESTRAL records of *La Source*, *Fairy Tiptoe* and of Elgar's *Bavarian Dances*. There are five CELESTE discs that will charm young people and every owner of a portable, *Believe me if all those endearing young charms*.

N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

Everyone should remember that machines having small horns (resonators) will not respond fully to the tone of instruments having large resonators or large resonating columns of air.

H.T.B.



'Gramophone Tips' for 1924

MATTER QUADRUPLED

Written and published by
Capt. H. T. BARNETT, M.I.E.E.,
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Miscellaneous Records

(Continued from page 222)

One does not have to claim Scotch blood in order to enjoy the mid-month H.M.V. supplement of bagpipe records of Pipe-Major Henry Forsyth and Scotch songs sung by Catherine Mentiplay (contralto), Marie Thomson (soprano), and Alexander MacGregor (baritone). There is no space here to give the details, nor can I make up my mind which records I should choose to buy if I could not get them all. There are the *Songs of the Hebrides* (some of them in Gaelic), *Caller Herrin'*, *The Flower of the Forest*, *A Man's a man for a' that*, and many others; and I am particularly glad to get *Jenny Nettles*, a song which I used to love and have not heard for years. The bagpipe records are, to a Sassenach's ear, perfectly played and recorded, and my only, very slight, regret is that they are equally loud throughout. One misses that haunting illusion of the piper marching up and down. But one can always open and close the gramophone doors!

Compared with this capital series (H.M.V., B.1820 to 1828, 10in., 3s. each), Mr. Brooke Johns (B.1886) singing *Hard-hearted Hannah* and *Tessie stop teasing me* seems little more than vulgarly brilliant, and the *Toni* vocal selection (C.1172, 4s. 6d.) a dullish affair. There is a *Toni* orchestral selection well played on a 10in. Vocalion (X.9466, 3s.). Gilbert and Sullivan continue to be well represented on Columbia, Selections from *Iolanthe* (Col. 992, 4s. 6d.), *The Pirates of Penzance* (993) and *The Mikado* (994) being finely played by the Court Symphony Orchestra. These are all safe records for any audience. I am not quite sure what a highbrow would say to a "pot-pourri of excerpts from Chopin," arranged by Herman Finck and played by his orchestra—*Chopiniana*, Col. 988 and 989, 12in., 4s. 6d. each—but they are very pleasant to listen to and a rattling good test for anyone who thinks he can spot the melodies.

The Zonophone catalogue is being dealt with as a whole by one of my colleagues, so I will advise my readers to choose records of Miss Southgate and George Formby from that rather than from the October bulletin. But the Horwick R.M.I. Band adds another success with *On the Cornish Coast Rhapsody* (Geehl) on Zono. 2484 (2s. 6d.), a fine record.

I don't like the new Marek Weber's (Parlo. E.10191 and 10192, 4s. 6d. each) as much as some that I have heard, but that is not to say that they aren't as good as most restaurant music; *anything* that his orchestra plays is better than most. But I strongly recommend the Edith Lorand Orchestra 10in. this month (Parlo. E.5262, 2s. 6d.). It has a charming setting of the *Volga Boat Song* on one side and another Russian folk-song, *Tanja*, on the other. This with two old favourites, *Absent* and *Song of Sleep*, played by the J. H. Squire Instrumental Octette on Col. 3483 (3s.) make a couple of purchases which will give much harmless pleasure before they cease to please.

PEPPING.



LONDON OFFICE NOTES

The move into the new offices at 58, Frith Street, W.1 (Telephone: Regent 1383), was successfully accomplished, but it caused a day or two's delay in the dispatch of our last issue. This time we shall be out on the proper date and there is no reason to foresee any difficulties in the future. There will be no special Christmas number but the December issue will be considerably increased in size and will include some matter which has been hitherto crowded out by the stern necessity of finding room primarily for matters of practical importance to gramophone lovers.

* * *

The Jumble Sale Column

This is a feature which has proved on the whole a great success; that is to say, people who have advertised in it and who have been reasonable in their offers, have found an extraordinarily quick response. This month we are developing the Jumble Sale into an "Exchange and Mart," particulars of which will be seen on page xxxii; and we draw the attention of all our readers to the opportunities which it will afford to them for getting rid of what they do not want, and for acquiring what they do want. At the same time, it is, perhaps, wise to inform new readers that the

"Notes and Queries" page was started some months ago at the suggestion of correspondents simply as a means of intercommunication between our readers. It is for them to answer each other's queries, and not to expect editorial solutions for the conundrums which are submitted!

* * *

A Committee of Experts

Another development which has long been wanted is now put on a practical basis. The Editor and the London staff have hitherto been much worried by the difficulty of doing justice to gramophones, sound-boxes, etc., which have been submitted by the trade or by individual inventors for report, and it is high time that this should be regularised. We have been lucky enough to obtain the consent of a few real experts among our readers—entirely unconnected with the gramophone trade, and yet enthusiastic as well as competent—and they will be prepared to test and report upon anything connected with gramophones, which is submitted to us at this office. The report, if desired, will be confidential and will not be published in THE GRAMOPHONE except by consent. No fee will be charged to our advertisers, but a nominal fee of one guinea will be charged to any firm or individual who wishes to have a confidential report on a new sound-box or machine, etc.

Like our reviewing staff, this expert committee will remain anonymous, but we are prepared to guarantee that each member of it is competent to give an expert opinion, and that he has no axe to grind commercially. May we also add in this column, what we have so constantly to tell correspondents, that we cannot deal with unsatisfactory sound-boxes at this office, nor give advice about adjusting them; and that the only sensible course for anyone who is in difficulties to take is to send the sound-boxes to some such trustworthy firm as the Gramophone Exchange or Messrs. Alfred Imhof?

* * *

Acknowledgments

Meanwhile, we have to acknowledge the receipt of two tone-arms from the *Unbroken Wave Gramophone Co.*, specially intended for the office Vocarola; and it seems likely that it will soon be equipped with a "Motophone" as well, unless this is forestalled by one of the Calloro motors which are so much in demand at present. The Handephon, by the way, which did so well in our Portable Tests a year ago is now sold in five models, ranging from £3 to £6 10s.

Have any of our readers tried a peculiar gadget which holds seven steel needles (or anything up to twenty-five, *on dit!*), so gripped in a holder that they can be used in turn as required and thus doing away with the annoyance of changing needles constantly during a run of records? It seems an excellent idea, for several reasons; but until we have "tried it out" we cannot recommend it.

* * *

Corrections

We were wrong in saying last month, in "Notes and Queries," that Musica catalogues could be obtained from the Parlophone Co. This is not so. Information on this subject will be found on page 209.

* * *

Player-Piano Supplement

This is increased in size for November and includes articles on Albeniz and Busoni which will be of interest to gramophonists as well as to player-pianists. Mr. Ellingham, in his second article on the player-piano, dealing with the present state of the industry, makes a point which will commend itself as sound sense to gramophonists. He holds that the actual reproduction of the music of individual artists must be left to the gramophone and to wireless to develop, and that the player-piano as such should be mainly confined to supplying the amateur with the technical equipment for "doing it himself," and should not merely invite him to press a button and let Busoni or Rachmaninoff do the rest.



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NOTE.—Back numbers (except Nos. 2 and 4, which are out of print) of Vol. I. are available at 1/- each and postage (2d.); June, July, August and September numbers of Vol. II., 2/- each (postage 2d.).

Not a "Flash in the Pan"

LAST YEAR witnessed the introduction of a new sound-box for gramophones. That sound-box, known as the B.R.O.S., is now firmly established as an article of real value to the gramophone enthusiast.

No amount of cold print can tell of the merits of the B.R.O.S. Let it suffice if we tell you that dealers find it necessary to keep stocks to cope with the demand from keen music lovers. Most sales—these dealers say—result from the recommendations of previous buyers.

Last year's foremost success for the B.R.O.S. was—1st place in the Test of Sound-Boxes organised by "The Gramophone." This year's—the adoption of the B.R.O.S. as standard on all high-grade models of the well-known "Renown" Gramophones. This, after an exacting test of the best sound-boxes a signal success for the B.R.O.S.

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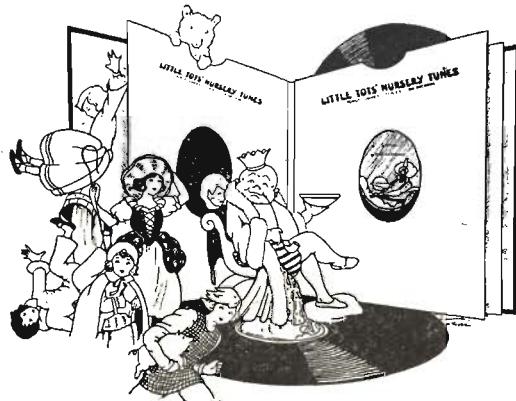
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Put away a Little Ray of Golden Sunshine. (Fox-trot.) Played by The Palm Beach Players.
 602 **Oh ! Eva. Fox-trot (Vocal Chorus).** Played by The Virginia Dance Orchestra.
Land of my Sunset Dreams. Waltz (Vocal Chorus). Played by The Palm Beach Players.
 603 **Lady of the Lake. (Waltz.)** Now that I need you, you're gone. (Fox-trot.) Played by The Sutherland Dance Orchestra.
 604 **What do you do Sunday, Mary ? (Fox-trot.)** Seal it with a Kiss. (Fox-trot.) Played by The Avenue Dance Orchestra.
 607 **You know you belong to somebody else. (Fox-trot.)** Josephine. (Fox-trot.) Played by The American Dance Orchestra.

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 609 **It Ain't Gonna Rain No Mo'. Shall I have it Bobbed or Shingled ?** Sung by Sam Dale, Comedian, with Orchestral Accompaniment.
 610 **What do you do Sunday, Mary ? Shine.** Sung by John Roberts, Baritone, with Orchestral Accompaniment.
 611 **Nibelungen March (Wagner, arr. Stretton). In a Persian Market (Ketelbey).** Played by The Beltona Military Band.
 612 **Welsh Patrol (A. Harris). The Warbler Serenade (Perry).** Played by The Beltona Military Band.
 613 **Regiment de Sambre et Meuse March (Turlet). Le Reve Passe (March) (Helmer-Krier).** Played by The Republican Military Band.
 614 **Take a Pair of Sparkling Eyes, from "Gondoliers."** Softly Awakes My Heart, from "Samson and Delilah." Cornet Solos by Alec Gower. Band Accompaniment.
 618 **Poeme Hongroise (Lederer).** (a) **Erin O Erin, (b) Peter Street Reel** (Traditional). Violin Solos, by Patrick Delaney.
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The micrographic illustrations here given substantiate the claims made for the Edison Bell Chromic Needle. They show the reason why this needle does not and cannot damage your records. SEEING IS BELIEVING.

Figure 1 depicts part of the magnified grooves of an unwarmed record. Note the clean-cut and slightly wavy appearance of the top sides of the V-shaped track. Figure 2 illustrates the points of two needles resting in the grooves of the record—sectionally shown. The first needle is the Chromic which, it will be seen, is so perfectly tapered that it completely occupies the bottom of the groove, missing the top right and left corners of the groove wall. Now, turn to the second needle and see how its stubby point fails to reach the bottom of the track, resting on the top right and left sides of this record groove. The illustration clearly shows a spatial interstice between this coarse needle and the bottom of the track, which explains the cause of the damage shown in—

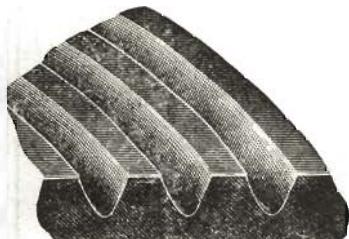


Figure 1. A much magnified top and cross sectional view of part of the surface of a new record.

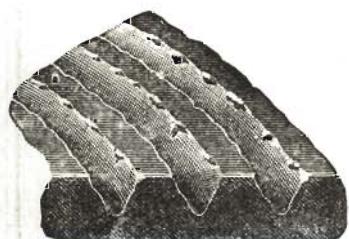


Figure 3. The same view as in Fig. 1 but showing top left and right corners of the record walls worn away after being played with other type of steel needle.

Figure 3 demonstrating the appearance of the grooves of a record after a stubby-pointed needle has passed over the track. Observe how the top edges of the record walls are chipped away.

Figure 4 is a view of the record grooves (sectionally shown) as worn by the stubby needle. The first cavity in this figure is shown as accommodating an Edison Bell Chromic needle, which, it is very plain to see, misses the chipped or flaked top left and right corners of the walls and perfectly treads the bottom of the record groove.—THIS is why the Chromic needle can, and does protect your records and provides you with so much richer and more definite a tonal reproduction than any other needle on the market.

But apart from their meticulously accurate shape, Chromic Needles are also MATERIALLY perfect. The specially selected close-grained steel and other hardening elements which are combined in their manufacture give them a burnished wearing quality enabling them to play ever so many more records than other needles. Chromic needles are made in two kinds: Loud-tone and Sympathetic.

Loud-tone Chromics play as many as ten records, producing the maximum volume and a rich, pleasing tone without acting deleteriously on the record material. They obviate the necessity of changing the needle after each selection.

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Figure 4. Showing Chromic Needle in worn record groove. Note how it perfectly treads the bottom of the track.

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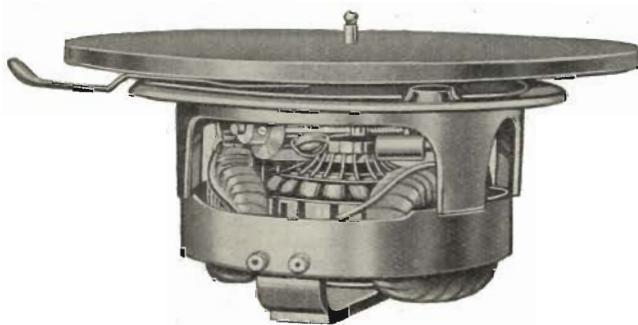
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MODEL No. 40

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Patents of the Month

(COMMUNICATED BY A CORRESPONDENT.)

[No responsibility can be accepted for the accuracy of the following descriptions.—ED.]

A NEW INTERNAL THROAT.

Specification 221,718.—Applied for 8/1/24, accepted 18/9/24. ALBERT GEORGE JOHNSON and JOHN TAYLOR BARRET, trading as The J.B. Mfg. Co., 10, Gainsford Works, Gainsford Road, Essex.

The invention relates to hornless gramophones, and consists of a method of joining the base of the tone-arm to the amplifying chamber by means of a tube which is straight when viewed from the side but approximately S-shaped when viewed from the front. The tube is of rectangular cross-section and tapers slightly towards the tone-arm end.

This invention appears to be closely allied to the Waveola system of loud speakers and gramophone horns.

A CLEVER COLLAPSIBLE TURNTABLE AND TONE-ARM BEARING.

Specification 221,731.—Applied for 21/2/24, accepted 18/9/24. ARTHUR WALTER LONSDALE, of West Hill Road, Bournemouth.

This invention refers to a new portable gramophone whose chief claim to novelty lies in an ingenious collapsible turntable.

This consists of a base 3in. in diameter, the usual taper fit on to the engine spindle, with four or more slots placed at equal intervals close to the outside edge. Into these slots fit triangular tongues, and the whole covered with green baize forms a turntable big enough to take a 12in. record with ease.

Another interesting feature of this machine is the bearing on which the external horn and tone-arm, which are joined rigidly to one another, are mounted.

This consists of a cylindrical pillar containing a spindle which rests on a ball at the bottom and is held in an ordinary ball-bearing at the top. The top of this spindle is drilled and fitted with a set screw to take a rod which projects downwards from the tone-arm.

The inventor does not claim this device except when used in the portable gramophone he describes, and it may prove useful at one time or another to the reader who is constructing his own machine.

A NEW SOUND-BOX.

Specification 221,754.—U.K. application 17/4/24, accepted 18/9/24. THE BINGWERKE VORM GEBRUDEN BING AKT GES, of Blumenstrasse 16, Nurnberg, Germany.

This invention consists of a very light stamped casing containing a diaphragm lightly mounted between gaskets of paper or rubber. In front of this diaphragm, and almost covering it, is mounted a heavy metal ring to which is rigidly attached a spring stylus bar and needle holder. The inventors claim that the heavy frame, the knife edges and the small springs used on the present-day sound-boxes are done away with, the sound waves are not dissipated and are finer in tone.

A NEW DIAPHRAGM.

Specification 221,258, complete.—Applied for 26/2/24, accepted 1/9/24.

FRED KAY, 8, Talfourd Road, Peckham, and WILLIAM ERNEST CLIFTON, 7, Baker Street, London.

This invention consists in a thin diaphragm stiffened at its centre by paper or some such material. This stiffener is secured to the diaphragm (with a layer of celluloid or some cellulose tissue in between) by a pin having a metal disc at the end, the purpose of the pin being for the securing of the stylus bar. Another circular paper covers the fitting, also with celluloid inserted, and the whole is secured by heat and pressure.

In order to ensure greater flexibility the diaphragm may be corrugated round the edge of the circular stiffener.

One or two variations of the application of invention are shown in the specification but the basis is unchanged. One presumes that this improved diaphragm will be incorporated in the Clifophone sound-box at an early date.

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